

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 27.—No. 5.

NEW YORK AND LONDON, OCTOBER, 1892.

WITH 3 COLOR PLATES.



"A QUIET HOUR." DRAWN FROM LIFE BY E. JEANNIOT.

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OCTOBER, 1892.

- 1 Sat. Karl Von Piloty, German history painter, born 1826; died July 21st, 1886.
- 2 S. Nicolas Louis François Gosse, French history painter, born 1787; died Feb. 9th, 1878.
- 3 Mo. Joseph Parrocel, French history painter, born 1646; died March 1st, 1704.
- 4 Tu. Constant Mayer, French-American genre and portrait painter, born 1832. Jean François Millet, French genre painter, born 1814; died Jan. 20th, 1875. Lucas Cranach the elder, German subject and portrait painter, born 1472; died Oct. 16th, 1553. Lucas Cranach the younger, German religious subject and portrait painter, born 1515; died Jan. 25th, 1586.
- 5 W. (Jean Baptiste) Édouard Detaille, French genre painter, born 1848. Paul Thumann, German genre painter and illustrator, born 1834.
- 6 Th.
- 7 Fri. Rosalba Carriera, Italian miniature and crayon artist, born 1675; died April 15th, 1757.
- 8 Sat. Charles Frederick Ulrich, American figure painter, born 1858. Cornelis Troost, Dutch genre and portrait painter, born 1697; died March 7th, 1750.
- 9 S. Ferdinand Piloty, German historical and genre painter, born 1828.
- 10 Mo. Ludwig Knaus, German genre painter, born 1829. Mihaly (Michael) Munkacsy (Michael Lieb), Hungarian genre and history painter, born 1846. Benjamin West, American history and religious subject painter, born 1738; died in London March 11th, 1820.
- 11 Tu. Barend Cornelis Kerkkoek, Dutch landscape painter, born 1803; died April 5th, 1862. Charles Robert Leslie, English history and subject painter, born 1794; died May 5th, 1859.
- 12 W. Eduard Schleich, German landscape painter, born 1812; died Jan. 8th, 1874. Jacques D'Arthois, Belgian landscape painter, baptized 1613; died after 1684.
- 13 Th. Eugène Ernest Hillemacher, French history painter, born 1818. Mariotto Albertinelli, Italian religious subject painter, born 1474; died Nov. 5th, 1515.
- 14 Fri. Daniel Huntington, American portrait and genre painter, born 1816. (Samuel) Luke Fildes, English genre painter, born 1844.
- 15 Sat. Wilhelm Von Kaulbach, German history painter, born 1805; died April 7th, 1874.
- 16 S. Arnold Böcklin, Swiss history painter, born 1827. Claas Pietersz Berchem (Berghem), Dutch landscape, animal, history and portrait painter, baptized 1620; died Feb. 18th, 1683.
- 17 Mo. François Édouard Picot, French genre painter, born 1786; died March 15th, 1868. Leopold Kupelwieser, Austrian history painter, born 1796; died Nov. 17th, 1862.
- 18 Tu. Thomas Hicks, American portrait painter, born 1823. Luca Cambioso, Italian subject painter, born 1527; died in Spain 1585. Il Canaletto (Antonio Canal), Italian Architecture and landscape painter, born 1697; died April 20th, 1768.
- 19 W. Jean Baptiste Regnault, French genre painter, born 1754; died Nov. 12th, 1829.
- 20 Th. Hugh Bolton Jones, American landscape painter, born 1848. Henry Inman, American portrait, landscape and genre painter, born 1801; died Jan. 17th, 1846.
- 21 Fri. Henry Wolcott Robbins, American landscape painter, born 1842. Domenichino (Domenico Zampieri), Italian fresco painter, born 1581; died April 15, 1641.
- 22 Sat. James Northcote, English history and portrait painter, born 1746; died July 13th, 1831.
- 23 S. Francis Hopkinson Smith, American landscape painter, born 1838. James Ward, English cattle and landscape painter, born 1769; died Nov. 17th, 1859.
- 24 Mo. Eugène Fromentin, French genre painter, born 1820; died Aug. 27th, 1876. David Roberts, Scotch landscape painter, born 1796; died Nov. 25th, 1864.
- 25 Tu. Lorens Frølich, Danish history and genre painter and illustrator, born 1820.
- 26 W.
- 27 Th. Kenyon Cox, American figure painter, born 1856.
- 28 Fri. Johann Georg Mayer (Meyer Von Bremen), German genre painter, born 1813.
- 29 Sat. Balthasar Lempenzeder, German history painter, born 1822; died Nov. 27th, 1860.
- 30 S. Henri (Alexandre Georges) Regnault, French genre painter, born 1843; died Jan. 19th, 1871.
- 31 Mo. Friedrich Voltz, German animal and idyl painter, born 1817; died June 25th, 1886.

THE ART AMATEUR'S CIRCULATION.

Now in its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of a committee consisting of the editors of "The American Newspaper Directory," "Art in Advertising," and "The Bates Pocket-Guide Book." He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century," and "Scribner's;" or of representatives of the three oldest New York art supply dealers—F. W. Devos and C. T. Reynolds Company, E. H. Friedrichs, and J. Marsching & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$500, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$500 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don Jelm.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.

IN presenting, among the color plates of the month, Hugues Merle's painting of the sunny-faced and sunny-haired little fellow who has been christened "Golden Locks," I have an agreeable duty to perform. This is to acknowledge the courtesy of Mr. Desiré Deck, owner of the original painting, for the permission to reproduce it in The Art Amateur. The permission was given in a charmingly gracious way. It was a year ago, at Étretat—that peerless Normandy watering-place—while staying at the Hôtel Deck-Blanquet, that I saw this portrait hanging in the reading-room, with a score or two of similar souvenirs left by various painters who had made this delightful resort their summer headquarters. It was painted years ago, by the master of Bouguereau, from a curly-headed village urchin, whom it was hard to identify with the sturdy, conventionally dressed lad who was brought into the hotel and presented to me as the original model. While only meant for a sketch, the portrait interested me more, with its facile, masterly brushwork, than any of the numerous porcelain "finished" pictures that I have seen of Merle or of his more famous pupil. It was just the thing for The Art Amateur. So I said to Mr. Deck: "Monsieur, will you let me send this little canvas to Paris, to be reproduced for my magazine? If you would consider a hundred francs in part compensation for the absence of that sunny young face from your walls for a few months, I should be glad to offer you that sum." "Monsieur must pardon me," replied my host with an apologetic smile; "Monsieur must pardon me. I must decline his offer. But," he added, with such a bow as only a Frenchman can make, "if Monsieur will do me the honor to make such use of the painting as he pleases, without any thought of compensation, I shall be delighted."

So "Golden-Locks" was packed in my trunk and taken to Paris—to the most noted of the artistic color printers—with the very satisfactory result that we see. The original painting by Merle had never been varnished, and the reproduction, being a faithful copy of it, has a certain dryness that suggests pastel rather than oil. It would indeed be an excellent model for a student in pastel.

THE reader may have wondered why, with Mr. Desiré Deck as landlord, his inn should be called the "Hôtel Deck-Blanquet." I wondered, too, until I saw his tall, handsome wife, whose maiden name was Blanquet, and then I wondered no longer. Like all Frenchwomen of her kind, she is the real head of the inn—the cleanest, cosiest, most irreproachable hostelry I veritably believe on all that beautiful upper coast of Normandy. Of the lower Norman coast I know nothing from personal experience—the coast that glories in Dives, Villerville and the famous Mount St. Michel. Under the title "In and Out of Three Normandy Inns" these places are so graphically described by Mrs. Anna Bowman Dodd,

and with such practical hints for the traveller, that I advise every reader visiting these artists' sketching grounds to put a copy of the book into his satchel. The publishers (Lovell, Coryell & Co.) have not done justice, in the printing, to some of Mr. C. S. Reinhart's illustrations; but I understand that there is already a call for an "édition de luxe" of this delightful volume and that ample amends will then be made. It is easy, of course, to recognize in "John Renard, the artist," of whom we catch many delightful glimpses in the book, the well-known painter and illustrator, who is one of the most successful of the American artists who have sought inspiration from this part of the Norman coast.

THE following is from Public Opinion (London):

The growing custom of placing oil-paintings under glass has its drawbacks as well as its advantages. Its drawbacks are that it is extremely difficult to see the picture without getting a reflection of the opposite objects. Its advantages are that it effectually preserves a valuable painting from the injurious effects of a London atmosphere. It also has the advantage of giving an idea of value to a third-rate picture. We have heard an instance of a man, says The Daily Graphic, furnishing his dining-room on this principle. He had a number of pictures painted. They were principally landscapes and studies of color in rich low tones; he had them handsomely framed and glazed, and they possessed all the aspect of fine old masters. The whole collection probably cost him about fifty pounds, but he said, "they were quite good enough to dine under," and doubtless he was right.

In America, without the excuse of a smoky atmosphere like that of London, Birmingham, Sheffield and other English manufacturing cities, the same deplorable fashion is in vogue. Here it is fostered by the dealers, who know how much it helps to sell their wares. Backed by the seductive "shadow-box," with red plush lining and a broad gold mat, it is usually irresistible to the novice. "Never buy a pig in a poke" and never buy a painting in a shadow-box, under glass, until you have seen it without these meretricious accessories.

UNDISMAYED by the disastrous experience in the United States of his countryman, Verestchagin, the Russian marine painter, Aivazovsky, is painting several colossal pictures to exhibit at the Columbian Exposition. Four of these represent incidents in the life of Columbus in connection with his voyage of discovery, and the subjects of others of the collection also relate to America. Two of the Columbus set each measure nine arschins in length by seven high. An arschin is twenty-eight inches.

I UNDERSTAND that Rochegrosse still contemplates sending us his enormous canvas, with many nude figures, representing the entry into Babylon of the army of Cyrus. After the objections against it he has read in American papers, however, he seems in doubt as to whether or not it will be received. The Philadelphia gentleman who started the protest against it has declared that it would not be allowed to land here. But that is sheer nonsense. The United States Treasury Department is no fit judge of what is or is not "proper" in the nude in art, and its censorship on such a subject would very properly be resented. The final judgment as to the admission of any and all exhibits must rest with the Commissioners at Chicago. In the case of Mr. Rochegrosse's painting, if Mr. Proust, Director of the French Art Department, does not find it objectionable—and it is not likely that he would—it will doubtless be admitted.

SPEAKING of colossal pictures and paintings by the yard, it occurs to me that if John Banvard, who died a few months ago in South Dakota, had lived until now, he would certainly have tried to get that three-mile panorama of his of the entire Mississippi River into the Columbian Exposition. The dream of his life was to paint the largest picture in the world. He succeeded; for this one of the Mississippi covered no less than three miles of canvas. Banvard began in 1840, travelling alone in an open boat in which he made his sketches, which eventually he transferred to canvas, and exhibited his work complete in a building in Louisville erected for the purpose.

THE editor of Truth (London) wonders if the story going about the press concerning an unknown "old master," sold at Christie's last year for £7, which, "having been cleaned and discovered to be a fine Terburg, has been purchased for a Continental gallery for £2000, can be verified." Such things, of course, do happen now and then, although not nearly so often as one might judge from the frequent paragraphs in American

newspapers telling of the chance discovery of precious "old masters," bought at a junk-shop or at auction for a few dollars each, which are declared on the authority of some local "expert"—usually a clergyman or a third-rate artist—to be the undoubted work of Terburg, Rembrandt, Rubens, or whoever of the old masters may be most talked about at the time.

IT is actually proposed to form "a permanent Edwin Long Gallery" in London on the model of the Doré Gallery, which, after many years edifying the lower-middle classes, who thought they were studying art when they visited the collection in New Bond Street, is now brought to this country under the auspices of a stock company. Doré was not a good painter, but he was a powerful illustrator with dramatic imagination. Long was a wretched painter, a poor draughtsman and without imagination of any kind. In no country but England could he have attained the popular success he had there. But I should think that even for the bourgeois Londoner, Long as a "permanent" feature would be a little too much.

IT was announced in the newspapers last month by cable that "the judges at the Art Exhibition at Munich have awarded medals of the second class to Messrs. Dewing and Hassenclulde of New York." Never having heard of Mr. Hassenclulde, I tried to discover his identity. In vain; no such name could be found in any of the exhibition catalogues, or was known to any of my acquaintances. The ingenious suggestion was made, however, that the words "Childe Hassam" transposed might look something like "Hassenclulde" if carelessly written. This proved to be the key to the puzzle. It was the brilliant Bostonian, Mr. Childe Hassam, who had been awarded a medal. But "Mr. Hassenclulde of New York," I see by my exchanges, still gets the credit of it.

IT was with pleasurable expectancy that I opened the beautifully printed pamphlet from the De Vinne press, entitled "National Academy of Design, Annual Report—1892." It is with mingled disappointment and disgust that I put it down. Out of the hundred or more pages, less than a dozen relate to the Academy and its schools. The rest of the space is devoted to the "Banquet" given (on April 1st), prior to the opening of the Spring Exhibition, in imitation of the London Royal Academy. One looks in vain, through some eighty pages of frothy after-dinner speeches, for one new idea or one original thought on the subject of Art; but there is no lack of vulgar admiration and fulsome flattery of "millionaires." A three-page diagram—presumably to satisfy the feverish desire for information on this point by an inquiring posterity—under the heading "Gentlemen Present," tells who sat down to the "banquet" and the exact spot where each person sat. A whole page is devoted to the "menu."

"OUR financial situation is not in so favorable a condition as at the last Annual Report," says the President in his statement. "The liberal expenditures by the Council for the social reunions, the banquet at the opening of the Annual Exhibition, and at the reception, the purchase of a suitable carpet for the galleries [shades of Falstaff! "what a little toast for such an amazing quantity of sack!"] and other minor and unusual expenses, have compelled us to exceed the current income for the year, and draw upon our very small reserve fund." What a delightfully cool admission! And, in the face of it, sit down to another "banquet"! The Treasurer's Report shows a deficit of \$1744.75. The report of the School Committee shows a serious falling off—only 249 students admitted in 1892 against 294 last year.

"FOR the third time it has been found impossible to award the Hallgarten Exhibition prizes," says the President in his Report. "The necessary quorum of 50 exhibitors dwindled last year to 35, and this year to 26 voters—a rather hopeless prospect under the present arrangement. The Council, however, is trying to find some legal way of changing the method of awarding the prizes." While the Council is applying to the Courts for relief, it would seem to be in order for them to ask to be restrained from making donkeys of themselves in spending money on "banquets" and such foolery when they have not enough money in their treasury to pay their bills.

MONTAGUE MARKS.

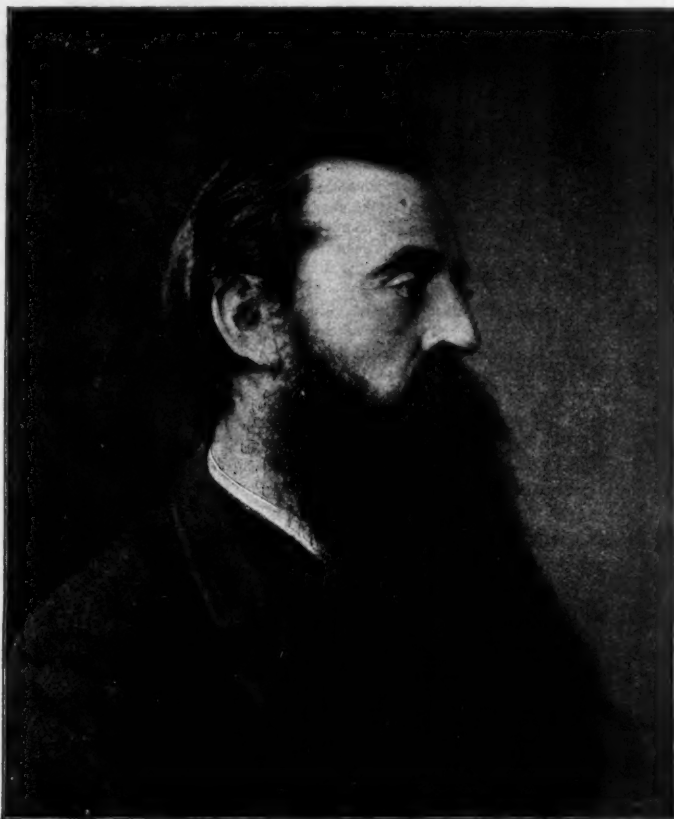
HENRY MOORE, A.R.A.



SUCH full recognition of artistic capacity and real appreciation of supreme technical power in a painter as are bestowed by the world—somewhat grudgingly as a rule—are apt to come when the failure of his vital forces has taken from the artist the power of appreciation. Fate, however, has dealt more kindly with Henry Moore, that gifted Englishman, who may truly be regarded as one of the greatest among the living interpreters of nature. Fame has come to him while he is still in the prime of life. His position in the art world is due to no happy accident nor freak of fashion; it is the legitimate result of a life spent in earnest and unceasing efforts toward the realization of the loftiest ideals. His talent is an inherited one, for his father was an artist before him; but the manner of its development has been entirely of his own devising, and the steady growth of his capacities has been the outcome of close study of nature. He occupies among his contemporaries a place that is unique. The work of his brother, John C. Moore, who died in 1880 at the height of his reputation as a portrait painter, or that of his living brother, Albert Moore, cannot be said to have anything in common with his, except, perhaps, fearlessness of technique and delicate refinement of color. This individuality is, in these days of second-hand inspiration and imitative performance, one of the best possible proofs of the strength of his aesthetic personality, and gives an added interest to the story of his life, which otherwise would be, after all, only a record of hard work and progressive success.

Henry Moore was born at York on March 7th, 1831. He was the ninth son of William Moore "of York," an artist whose repute as a painter of portraits and landscape was, as indeed it well deserved to be, more than local. As is so often the case with children, he found his first inspirations in animal life. Animals of all kinds delighted him; he never tired of observing them, wild and tame, free in the fields or captive behind locks and bars. His holidays and the intervals between his lessons were spent in sketching, and evenings he copied his father's drawings of cattle and landscape. Under his father he mastered the rudiments of technique, and laid the foundation of the excellent method of practice that gives now his pictures much of their air of mastery. He was a student for a while at the York School of Design, and from there he sent to South Kensington, in 1852, a water-color drawing of flowers, which won him a bronze medal. He made his first appearance as an exhibitor at the Royal Academy in 1853, and has not been unrepresented there in any year since. The same year he entered the Royal Academy schools, but ceased after the first few sessions to work there regularly. Occupation more congenial invited

him out of doors, and he busied himself more and more with subjects that brought him face to face with nature. In 1857 he went into the West of England, and next year exhibited pictures of the sea executed during his stay there. These were followed by a succession of canvases, among which the sea and coast subjects have become year by year more numerous and important, until now there is some danger that, with his great repu-



HENRY MOORE, A.R.A.

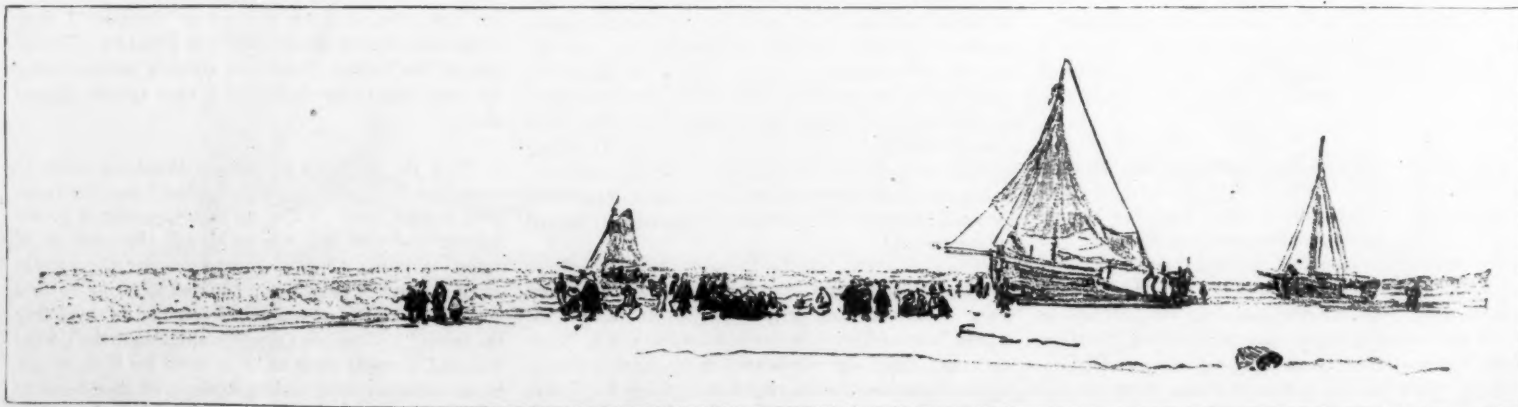
tation as a painter of the sea, his real versatility and all-round capacity may be overlooked.

In 1862 he was represented by a pure landscape; between 1862 and 1866 only by small pictures, and in 1866 by a sea piece, "The Pilot Cutter," and a landscape. In 1865 he was chosen one of the original committee of the "General Exhibition of Water-Color Drawings and Sketches" at the Dudley Gallery, and in 1867 was elected a member of the Society of British Artists. In 1869 appeared "The Salmon Poachers," a sea-shore subject with men netting; in 1870 and 1871, a couple of landscapes and a couple of sea pictures. Between 1872 and 1877 there were eight sea subjects—including "The Lifeboat," in 1876, the year in which Mr. Moore was elected an Associate of the "Old Water-Color Society"—and only one important landscape. "Highland Pastures," a large mountain picture with sheep, followed, in 1878, and then the landscapes become few and far between. In their place we have in 1880—the date of his election to full membership of the "Old Water-Color Society"—"The Beached Margent

of the Sea," one of his most popular canvases; in 1884, "The Brixham Fleet Putting to Sea," a water-color, 40 x 24 inches; in 1885, "The Newhaven Packet," a wonderful wave and cloud composition bought by the Birmingham Corporation; "Cat's-Paws Off the Land," bought by the Royal Academy out of the Chantrey Fund, and "Queen of the Night, Arise! Unveil!" a delightful study of moonlight over waves. Mr. Moore's election as an Associate of the Royal Academy, in 1885, was followed, in 1886, by the sale of his "Mount's Bay" to the Corporation of Manchester, and in 1887 by the double distinction of the "Grand Prix" and appointment as Chevalier of the Legion of Honor, in recognition of his having exhibited in Paris "The Newhaven Packet" and the "Clearness After Rain." From 1887 to the present year he has continued to add to his triumphs, and gave us last spring one of the finest manifestations of his vigorous brush work in "Perfect Weather for a Cruise," and one of the daintiest examples of his refined color sense in "Machriehish Bay, Kintyre."

As I have said, the popular appreciation of Mr. Moore as a painter of the sea has grown, so that people now hardly realize with what zealous care he has wrought at landscape and cattle subjects; they are in danger of forgetting with what consummate skill he can paint a stretch of luxuriant meadow land or a range of cloud-capped mountains. Even those who do remember are wont to assume that, after devoting himself in his younger days to other classes of subjects, he deserted them for the sea as he approached middle life. The fact is, he studied the sea from his childhood, and showed from the first such aptitude for rendering its never-ending variety that his father used to tell him that "whatever else he painted, he must paint the sea too." Frequent excursions to the Yorkshire coast and numerous sea trips by way of Hull had given him before he was in his teens a good idea of what being upon the water was like, and he was even then trying to record through the medium of paint and canvas his impressions of what he saw afloat. His very first visit to the sea was when he was about six years old. To quote his own words: "My first acquaintance with the sea might well have been my last also. I was staying with my parents at Bridlington Quay, and was allowed one afternoon to stroll out alone, to be followed in a few minutes by the rest of the party. I found my way down a path to the beach, and wandered about there a while picking up shells and seaweed. When I turned to go back, I found that the rising tide had cut off my retreat. I did not get scared, but set myself at once to climb the steep cliff, and had already got a third of the way up when I was descried by my horrified mother. A bathing woman, who was fortunately close at hand, quickly climbed down to me and effected my rescue."

This readiness in emergencies, of which Mr. Moore gave proof even as a child, has since become characteristic of his work. The power to decide quickly is one that he has been training all his life, and it has done

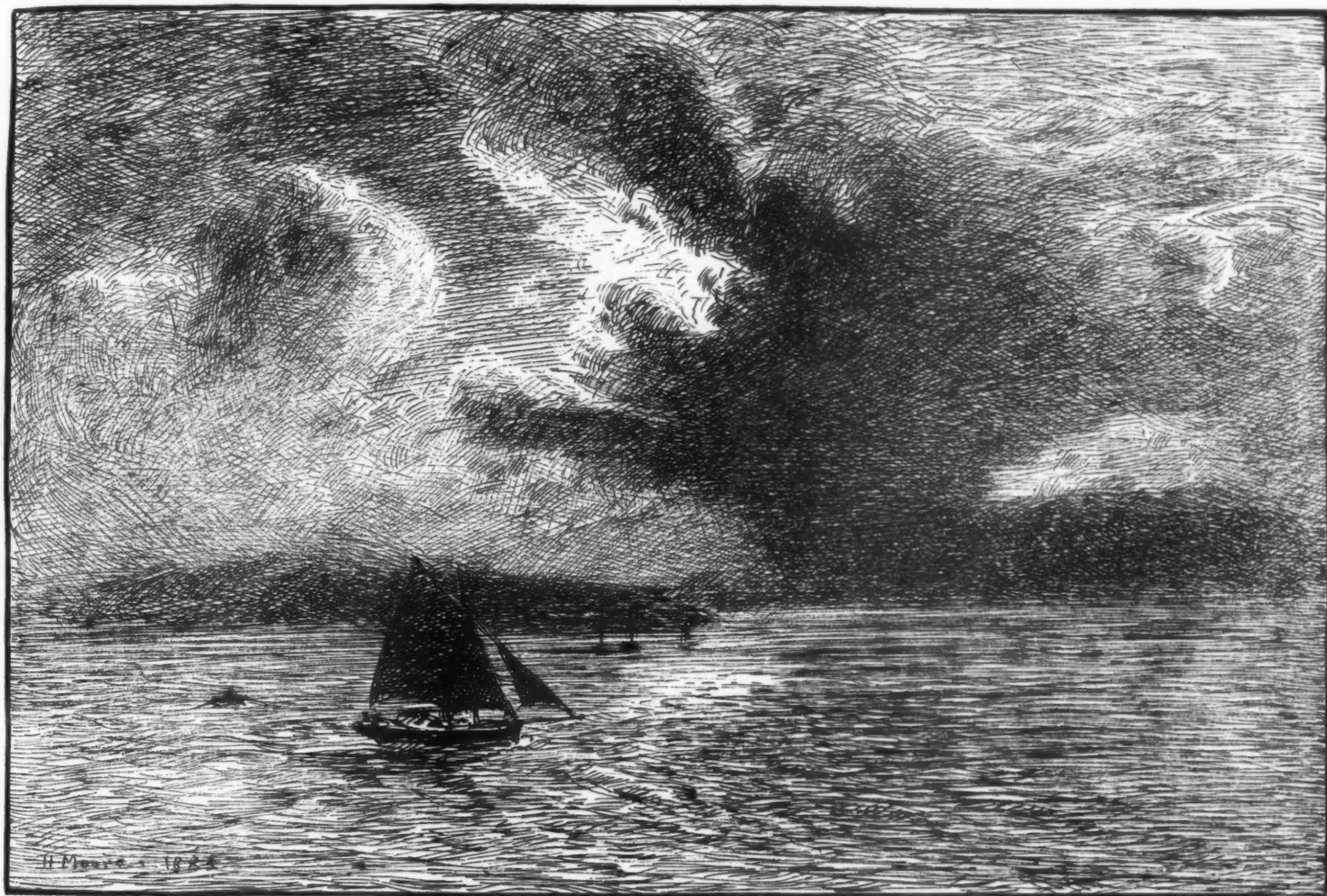


THE BEACH AT SCHEVENINGEN, HOLLAND. FACSIMILE OF A RAPID PENCIL SKETCH.

more than anything else to give to his pictures their vivid reality and their frank expressiveness. He is able now to see and to record his subject in less time than most people take to decide on what to set about. Hand responds to mind with certainty and speed, and mind retains the full strength of the impressions made upon it, and preserves them undiluted while he is at work. Hence, we never find in his canvases any of the conventional summarizing and mixing of convictions that make wearisome much of contemporary art. Of his successive productions, each stands out as a distinct piece of observation—as a study consistent throughout and conceived with all fidelity to and respect for the inspiration given by Nature herself. There is no waste of power in executive display for its own sake, no attempt at anything but honest expression, and therefore his brushwork leaves upon the mind a well-founded impression of absolute mastery, and of that sober restraint that comes from knowledge. In this simplicity lies the secret of Henry Moore's greatness. He has labored at his art for its own sake, and has never regarded it as a

outline and a few slight washes of vermilion, setting the key for his rich and brilliant coloring. But no color is better than warm sepia, the light washes of which are easily overpowered by a strong blue, which affords excellent grays with pale tints of cobalt, and warm greens with that color and aureolin. It gives a moderately warm tone to the picture, agreeable in itself and true to most aspects of nature; while burnt Sienna demands clever management to look either agreeable or natural, and the other colors mentioned above can be successfully used only in certain cases or for conventional effects. Commence, then, a pen drawing in warm sepia, and put in the strongest shadows only with the brush, except where, as in the dark parts of the foliage, a light tint will aid in rendering the local color. The only other colors necessary are cobalt, yellow ochre and light red, unless a little black may seem desirable to reinforce the darkest accents at the finish. With these five colors it is easily possible to give a harmonious and consistent account of most of the pleasantest color passages in nature; and the student, having accustomed himself to

textures, if the drawing be a fine-grained paper, a rough grain will do well for the mount or mat, and vice-versa. To avoid puckering or warping of the mount, attach the drawing to it, not directly, but by the means of two little slips of gummed paper, one end of which will be stuck to the drawing, the other, turned down, to the mount. The effect of a double mount may be given by tracing the edge of the drawing on the mount with a hard lead-pencil, and at a little distance drawing a second, enclosing rectangle, the space between the two to be filled with a pale wash of sepia or India ink. If the design is a vigorous charcoal, crayon or pen-and-ink drawing, the enclosing lines may be drawn with the pen; and in that case the inner one should be considerably heavier than the outer. The margins at the sides should be wider than those at top and bottom. If drawings are to be framed, it is always desirable to have a mat made of heavy pasteboard covered with torchon or Whatman paper. In this case the trimming of the edges of the drawing may be dispensed with, as the edge of the mat comes directly against the drawing.



"QUEEN OF THE NIGHT, ARISE! UNVEIL!" DRAWN BY HENRY MOORE, A.R.A., FROM HIS PAINTING.

mere stepping-stone to unæsthetic externals; he has given up his life to doing his best in his own way, and has allowed nothing to turn him from his course. Success has come to him, but he has taken it at his own price and on his own terms; and so it has been to him a help instead of a danger. Long may it continue to attend him; he is an artist the world can ill afford to lose.

A. L. BALDRY.

THE beginner in water-color painting who has no teacher should progress step by step in order to avoid serious loss of time. It will be well for him, before proceeding to paint in water-colors, not only to practise monochrome drawing in India ink or sepia, but to follow that up with a course of study in full color, sustained by a preparation in sepia or some other agreeable neutral tone. Some prefer, for this purpose, neutral tint, which, however, tarnishes all warm colors passed over it; some use burnt Sienna, which, on the contrary, converts all blues into rather dull greens unless they are applied as body-color. Prout's brown has its votaries. Turner often used a pen

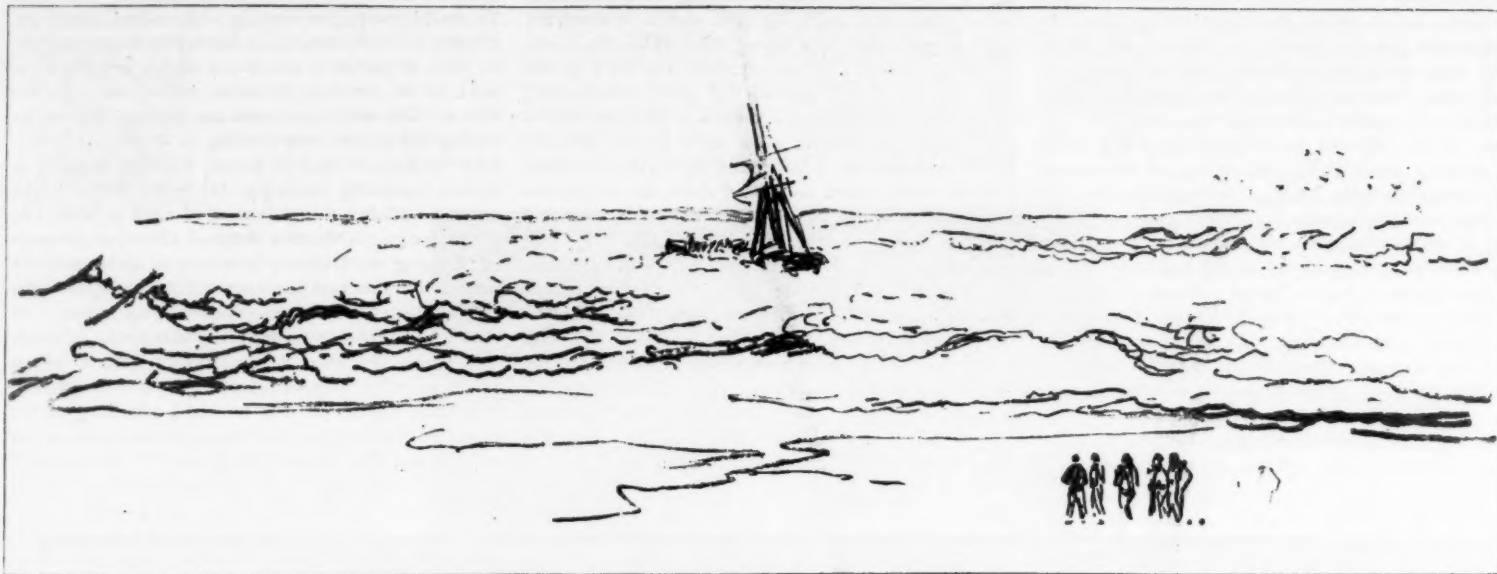
observe this harmony, may, later, go on to attack more brilliant and more varied color problems, without much danger of falling into discords.

THERE is much in the way a drawing is mounted for preservation, and amateurs, instead of being careless about such matters, ought to take particular pains with them, for they are least able to judge of their or others' work when it is not isolated properly from the surroundings. Again, the greatest masters have not been ashamed to devote time and thought to the mounting of their sketches, and it is from a consideration of their practice that the following rules are derived. First, as it is almost impossible to keep the margins of the drawing clean while working on it, as soon as finished the margins should be cut off close with a sharp penknife. A steel ruler is useful for this operation. It should then be mounted on heavy board, white or tinted. If tinted, it is well to use a tone contrasting with that of the paper on which the drawing has been made, but, it must be understood, always grayish or neutral. Similarly as to

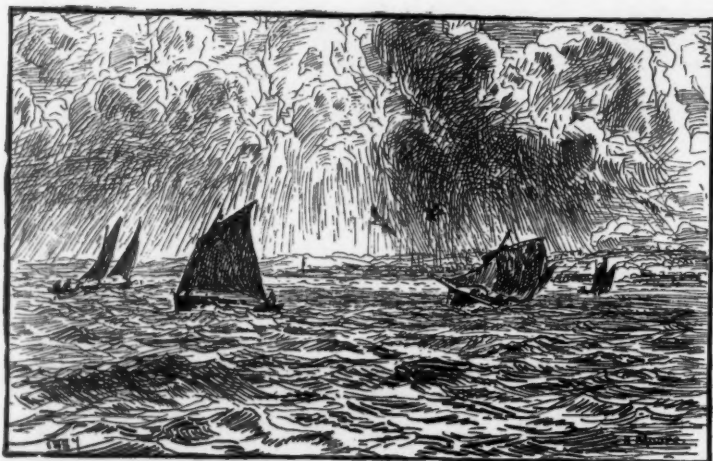
Colored mats, as a rule, are to be avoided, but a rough gilt mat looks well with a drawing that is very effective or very strong in color. No other ornament than an inscribed line or two should be permitted on the mat, and the most suitable frame is a simple half round moulding of oak.

THE French retouching varnish is perfectly safe. It is the most satisfactory as a temporary varnish for oil paintings. It is better than the so-called permanent varnishes, which are more or less apt to crack with time. French retouching varnish may be renewed occasionally if the surface appears dull, as it does not harm the picture. It will give sufficient glaze. Wipe the picture with a slightly damp cloth, and when the surface is dry apply the varnish plentifully.

ART is a manly business, if ever any human occupation could be called manly, for the utmost efforts of the strongest men are needed for success in it, says Philip Gilbert Hamerton.

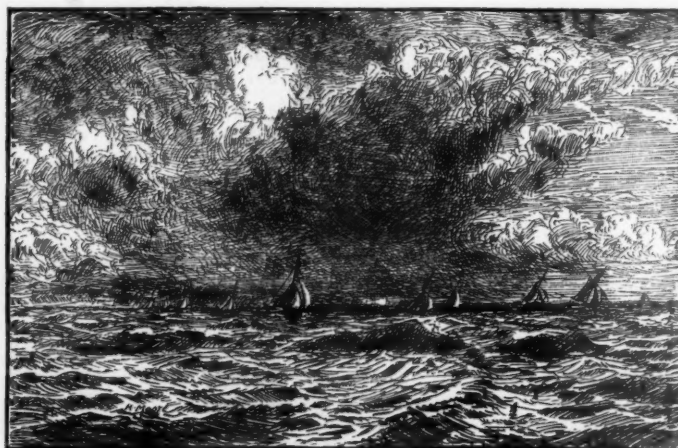


"A RESCUE BY THE LIFE-BOAT CREW." INSTANTANEOUS PENCIL SKETCH BY HENRY MOORE, A.R.A.



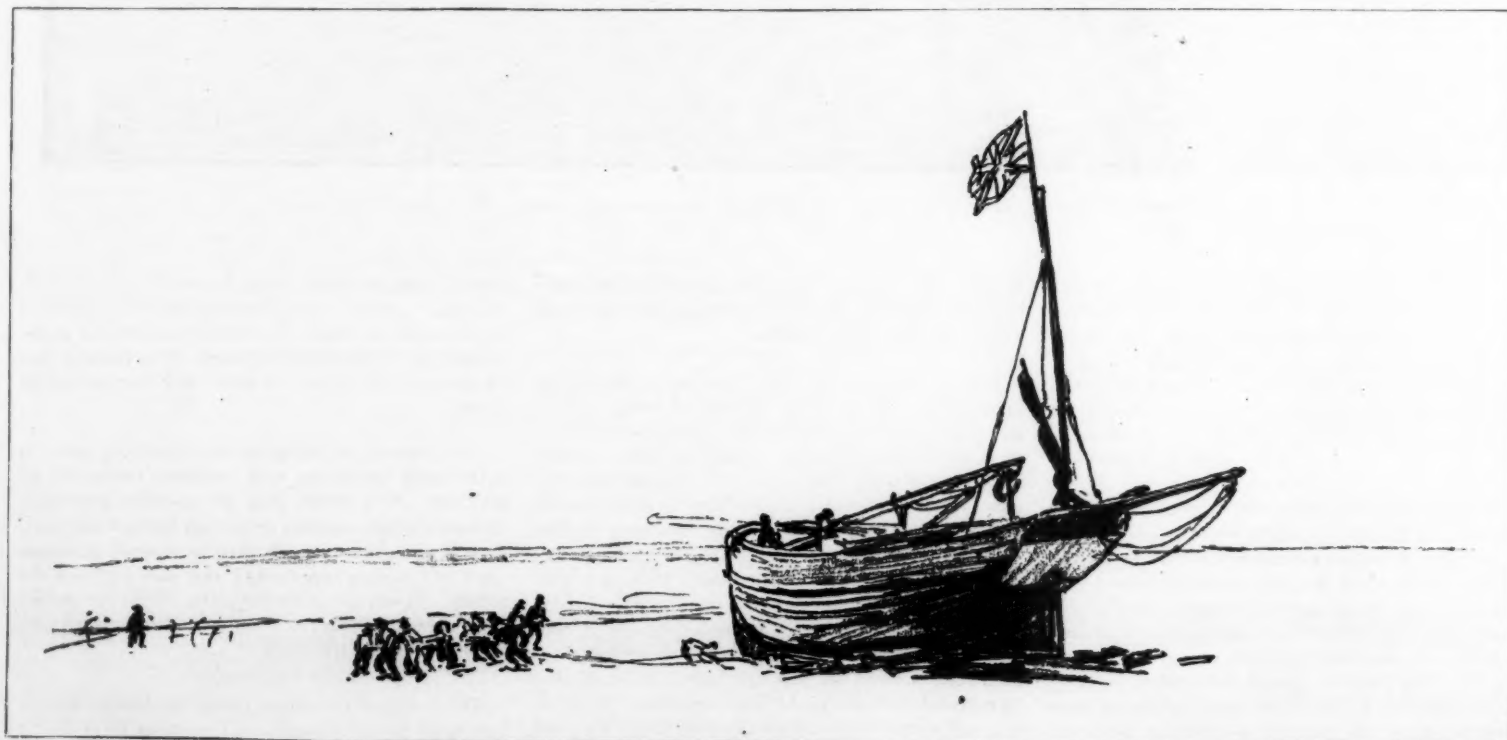
"A SQUALLY MORNING, CHERBOURG."

PEN DRAWING AFTER HIS PAINTING, BY HENRY MOORE, A.R.A.



"THE BRIXHAM BOATS GOING TO SEA."

PEN DRAWING AFTER HIS PAINTING, BY HENRY MOORE, A.R.A.



"LAUNCHING A NEW BOAT." PENCIL SKETCH BY HENRY MOORE, A.R.A.

COLOR IN PORTRAITURE.

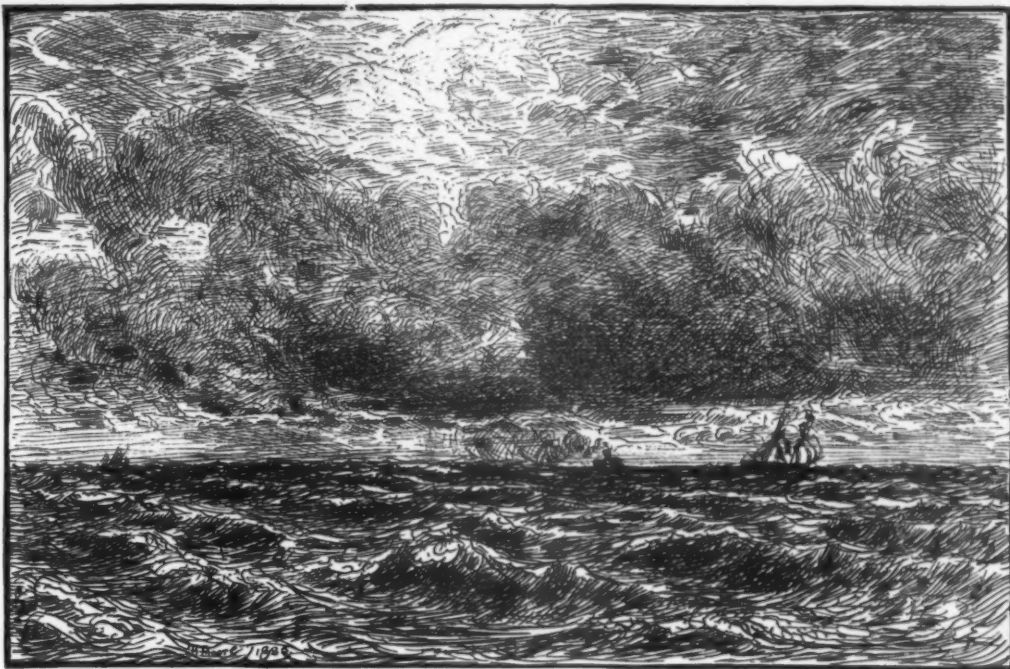
ONE of the first questions which a portrait painter is asked by an intending sitter is, "What colored dress shall I wear?" This sounds simple—a very easy question to answer; but it is really only the opening of a very complicated and difficult inquiry.

The color scheme must serve two purposes. It must be such as to justify the existence of the portrait as a work of art, and it must be carefully devised, with the intention of presenting the sitter under the most favorable aspect. To achieve this double result, the artist must not only understand fully the subtle laws of color relation, combination, and juxtaposition, but must also have paid great attention to the even more subtle question of the relation between certain colors and certain facial and physical types. In a word, he must have studied the whole matter of the application of color, and he must have accumulated sufficient experience to enable him to fit a thoroughly appropriate color scheme to each particular sitter. With this knowledge to guide him, he will find that his difficulties will be greatly diminished, and that instead of devoting himself with each successive picture to the construction of the very rudiments of a color arrangement, he will be able to start at once upon the consideration of such far more important details as the proportion to be borne by the various colors one to another, and as the fixing of the pitch or key in which the whole harmony is to be composed.

One of the chief results of the artist's studies will be a conviction of the fallacy of popular opinion on the subject of what may be called personal color—that is, on the question as to which colors suit particular types of people. Pink or pale blue for blondes, red or orange for brunettes, green for red-haired people, and black for every one who is in doubt have been preached and practised by the makers and the wearers of clothes for generations; and in most instances these crude generalizations are based upon nothing but convenience, and have no motive more æsthetic than an idea of avoiding trouble. So, by way of setting that example which is, as we all know, better than precept, the painter must in his work attempt the combinations that the milliner or the

dressmaker has neither the taste nor the inclination to think out. He must show that the blonde complexion does not look its best in pale and colorless arrangements, and that red and orange are not the only colors that be-

ation of their natural whiteness. An effect so produced is naturally somewhat theatrical; it is occasionally permissible as a last resource, but the black must be absolutely unrelieved. Generally speaking,



"THE NEWHAVEN PACKET." PEN DRAWING AFTER HIS PAINTING, BY HENRY MOORE, A.R.A.

come a dark skin. He must prove that the possibilities of color adaptation are much more varied than people imagine, and that there is exceptional opportunity for harmonious refinements in the ordering and arranging of a costume. He must, above all, teach others to give to the subject something of his own careful analysis and close technical study.

The chances of harmonious combination are indeed almost infinite, for every varying shade of complexion will suggest fresh refinements and new æsthetic ideas. Here a bright color and rich red hair will be suited with equal proportions of greenish white and greenish black accented with deep pure orange; there dark auburn hair and a clear complexion will find their most appropriate setting in warm purple verging on crimson, with touches of bright gold. This blonde with delicate pink and white cheeks and pale golden hair will gain color and physical importance from a costume of bright buttercup yellow or clear orange; that brunette, with her warm brown face and deep black hair,

however, the fairer the skin, the stronger the color that can be used, if only care is taken to keep this clean and pure in quality. The exact character of color suitable to each person can only be decided by actual experiment and comparison, and it is only the artist who can do this in the right way. A. L. B.



PENCIL SKETCH FROM LIFE. BY HENRY MOORE, A.R.A.

will find the purple of a ripe plum exceedingly becoming. Emerald green, by its cool reflections, will soften the hardness of the bright red and white skin, which is frequently associated with very black hair, and strong flame color will give force to a complexion which is lacking in brilliancy and to hair which is of indefinite shade. Various types of dark beauties will find themselves well suited with such combinations as purple and blue green, purple and scarlet, orange and apple green, or black and pale salmon tinged with orange; and most fair complexions will look their best in the purer yellows and reds, or in arrangements of orange and white, gray and bright rose red, or copper color and lemon yellow. Some blondes, especially those whose pallor is too absolute to be affected by the stimulus of juxtaposed color, will find in the contrast and cold reflection of a black dress a strong accentu-

ONE of the most cumbersome articles of the sketcher's outfit is the umbrella. There have been many attempts to improve it; but the best thing of the sort is an ordinary umbrella with the extremity of the handle made into a screw which may work into an iron or brass socket at the end of an iron-pointed stick, which again may answer for a walking-cane, if properly mounted. Of camp-stools, the cheaper, three-legged kind, shutting up to form a single stick, and with a removable seat of canvas or leather, which can be carried in the pocket, is the best. Still, if a large color box and pad or canvas have to be carried, an ordinary four legged folding stool can very well be packed with them by means of a couple of straps. Many sketching easels have been invented, some combined with the seat, some quite separate. One of the best is a simple tripod, such as surveyors and photographers use to sustain their instruments. It can be fitted with pegs like a studio easel, and when not in use shuts up in the shape of a rather heavy walking-stick. The sketching box should be of a size to hold the drawing pad or book or the canvas on which one is to work. This should fit into the inside of the cover, so that it may be immediately preserved from rain, on occasion, and be more conveniently carried on the march. Some large brass hooks, such as women sometimes use to fasten their dress, are very handy substitutes for drawing pins, especially when sketching, as they can be used with a light mill-board or paste-board, instead of the heavy drawing-board. The block offers the best mode of carrying paper, if one is to make studies of any size.

"I NEVER give my whole attention to one picture at the same time," said Sir Frederic Leighton recently to a reporter. "I invariably have six or seven canvases going, and I find it gives me all the rest I need to go from one to the other, working a little bit here and a little bit there. By this means the eye is constantly refreshed; I get through a good deal of work by this system." Sir Frederic added that he had no special models, and no models sit to him alone. As is, of course, the case with all true artists, the faces he paints are never the faces of his models. He explained to his interviewer: "What the artist puts on the canvas is the impression which the model produces upon him—what he feels inwardly, and not what he sees before him."



FOR painting lakes and other still waters in oil colors the following palettes will be serviceable: *For clear weather:* Cobalt, madder lake and yellow ochre; cobalt and Indian

red.—*For cloudy weather:* Cobalt, indigo and brown madder; cobalt, brown madder and Vandyck brown; cobalt, yellow ochre and brown madder; indigo and brown madder.—*For vegetation under water:* Raw Sienna and French ultramarine; Vandyck brown, black and brown madder; Indian yellow, burnt Sienna and indigo.

To paint in oil colors upon a panel, oil the wood first with linseed or poppy oil; when this is dry, paint directly upon the wood. After the painting is completed, use a coat of French retouching varnish.

A MEDIUM FOR OIL PAINTING.

THE ideal medium should be clean, free from stickiness, colorless, not likely to leave any unnecessary residuum, nor to have any harmful effect upon the pigments; it must flow freely and evenly from the brush, and must dry with reasonable speed; and it must be easily procurable and not expensive. Oils, turpentine, varnishes of various kinds, singly or in combination, have been tried with greater or less success, but each has its faults. Oil is unpleasant to work with, gives an irritating shine to the surface of the picture, dries too slowly, and assumes a sickly yellow with age. Varnish in almost all cases is sticky to paint with, and has a dangerous habit of darkening. Turpentine has an odor that some people find overpowering, is reputed to cause many of the pigments with which it is mixed to crack in drying, and leaves an unnecessary amount of oily residual matter. Really the only substance that measurably fulfils the desired conditions is paraffin. As a medium it approaches ideality. It is entirely free from stickiness, and colors thinned with it work with almost the freedom of water-colors. It is colorless, dries with fair rapidity, and eventually evaporates entirely, leaving no residuum. It is clean, smooth and trustworthy, and certainly inexpensive.

There is in paraffin another quality which is to be reckoned among the chief of its advantages. Where it

is used the various stages of a picture can be gone through—if only a reasonable amount of time is allowed for each successive layer of paint to harden—with no fear of complications, and with the certainty that there will be no greasiness nor unaccommodating texture to check the artist at some inconvenient moment. Mixed with paraffin, all pigments dry with a surface not unlike tempera, but which is only very slightly absorbent. This surface is pleasant enough to look at, and is absolutely satisfactory to paint over. It takes the color easily, does not work up, and does not cause touches put upon it to dry with the misty dulness which is so irritating in work done with a shiny medium. If there is eventually any objection on the part of either the producer or the purchaser of the picture to the absence of gloss, varnish can be applied with perfect safety, and without in any way affecting the color effect. A picture painted with paraffin and left unvarnished has, however, a certain decorative quality which is quite worth preserving, and, therefore, varnishing should be an exception rather than the rule.

In using paraffin it is, however, necessary to guard against the effects of its absolute evaporation. Painters are apt to forget when they are using it as a diluent that it disappears entirely, and leaves the pigments, which have been thinned by it, without any binding material; and that these pigments, if they have been much diluted, will rub off, when dry, almost as easily as pastel. In fairly solid painting this evaporation of the medium brings no danger that need be considered, as there is sufficient oil and other sticky material mixed with the tube colors to make their partial thinning with pure paraffin safe enough; but when the pigments are being used in an absolutely fluid state, and for the delicate water-color-like touches that are possible with no other medium than paraffin, it is necessary to add to them a small proportion of drying oil as well, to give them the due amount of cohesiveness. Care must be taken to hit the mean between oiliness and dusting off, and it will be found that some colors require a trifle more oil than others; but for general use a mixture of six parts of paraffin to one of light drying oil will work excellently. With these very simple precautions paraffin may be trusted to do in an exemplary manner all that any medium should do.

A. L. B.

As a medium to be used with oil colors, the Hon. Mr. Collier has found that a mixture of copal, linseed-oil and turpentine is the best for general purposes. It should be mixed in about equal proportions of all three, unless the picture be required to dry quickly, when the linseed-oil should be diminished, or even left out altogether. The medium, it may be well to add, should be held in a dipper fastened on to the palette.

A LANDSCAPE IN WATER-COLORS.

[THE following useful hints on painting a winter landscape were kindly furnished us by Mr. Bruce Crane, to accompany the charming study from his brush which formed one of the color-plate subjects in our December issue last year—the painting being shown in our plates in its progressive stages. The manuscript, unfortunately, was mislaid, and the directions for treatment that were published were written by one of our office staff. Mr. Bruce Crane's own directions have just come to light, and the excellent advice they embody is as valuable now as at any time. There are some copies left of the issue of *The Art Amateur* containing the progressive color plates of the landscape, and these will be supplied, without increase of price, to those who may need them, until the small supply is exhausted.

Our readers will be glad to know that another "Winter Sunset" by the same popular artist and excellent teacher—this one will be for painting in oil—will be one of our color plates next month; and we shall look to Mr. Bruce Crane for special hints as to his own way of painting it.—Editor of *The Art Amateur*.]

The sky should be painted first and should be complete before painting on any other part of the sketch. While it is wet, paint in the landscape horizon; by so doing you will get a blending of tones in the two parts.

Work downward, the foreground last.

Objects that cut against the sky must be put in last, care being taken that only the near objects cut hard.

Keep your washes rather cool; it is easy to warm them.

Seek your gray tones first. You cannot wash a cool tone over a hot one, but you can do vice versa.

Keep your darks in reserve; that is, do not exhaust them at once.

Start your sketch somewhat lighter than the result you expect in the end. Out-of-doors you need not consider the great futurity, but deliberately seek the end at once, for the reason that you are compelled to grapple with fleeting effects; but indoors you are to use the benefits that may come from repeated washes.

Should your washes prove wrong and bother you, remove them with a soaked sponge, taking care not to rub up the paper. Never apply one wash over another until the first is dry.

This sky is composed of new blue and rose madder; the warmer part has cadmium orange added.

The band of yellow is made with lemon yellow and cadmium orange. This was washed in first, followed immediately by the upper sky. While still wet, the distance was washed in with a deep tone of new blue and rose madder.

The snow tone is of the same colors in various degrees of tone.

The woods on the left have raw umber added, and were brushed in with a hog hair "Bright's Brush." This brush will give you a variety of handling that is often necessary and not obtainable with the regulation brush. Never use a round brush.

The nearer bushes and trees have new blue, brown madder and raw umber in them. It is best to keep the paper slightly moist while working if on a strainer; this is easily accomplished.

Before commencing, consider well your subject; work thoughtfully with your washes; you will save time. Don't try a chance wash or a general trust to luck "scrub."

Seek for crisp handling and vigorous color. When you have successfully mastered these two qualities, you can explore with the medium.

BRUCE CRANE.





A STUDY OF SHEEP. DRAWING BY CHARLES JACQUE.

AN OCCUPATION FOR WOMEN.

MR. ROCKWOOD ON THE RETOUCHING OF NEGATIVES.

RETOUCHING negatives I consider more mechanical than artistic," said Mr. Rockwood; "yet artistic training is an advantage of course. While the mechanical manipulation is very quickly learned, the retoucher must be possessed of good judgment. It is a delicate matter to know just how far to go. With most negatives you must learn to temper justice with mercy. With too much of the latter quality you are likely to obliterate the likeness. Still, retouching is not simply beautifying; it is first of all a matter of mere justice. The photograph light, when used to obtain a strong likeness, is sure to exaggerate shadows and forms. Retouching simply softens sharp outlines and renders the shadows more transparent. Color is also sometimes exaggerated. Take, for instance, a child with very red cheeks, and they will be dark in the picture. This would be a disfigurement were it not for the softening effects of the retouching. Indeed, so far does the work of the skilful retoucher go that he can make a good negative out of a very bad one. This latter process is often necessary when it is impossible to get another sitting.

"The negative to be retouched is placed in a wooden frame with a ground-glass back, arranged so as to incline at a convenient angle for the worker, and to let the light shine through—this latter office being assisted by a reflecting mirror beneath the glass. A black cloth, in form of canopy, excludes the light from coming in about the worker's head, and all the space at the back except the part of the negative to be retouched is darkened. As you can only see the imperfections of your negative and the places where you are to work by letting the light shine through it, the object of all this preparation is obvious. The best retouching pencil is the old fashioned one of real lead, but in graphite the next best is the Faber H.H.H. A kid stump, some mineral paper, or red ground-glass varnish may be also necessary; but these are only for the use of the experienced worker, and will be referred to again. To prepare the negative so as to get a 'tooth' for the pencil, put on it a few drops of 'madoline,' a varnish composed of turpentine and resin, and rub with the finger gently over the surface till it is evenly distributed.

"I give a beginner several negatives to work on first, simply to see what he will do. I give him no instructions, but let him go ahead. Some will show aptitude at once. To such I offer suggestions, and let them begin on the most unimportant work, for example, smoothing out imperfections of flesh on arms and hands. They are next put on the face, and so on until they develop the capability of actually changing forms, making hollow cheeks plump, filling out a bit of drapery, and cutting off excrescences, such as angles of hair or dress trimming.

"When the beginner comes to the face, he is first set at removing freckles or other blemishes of the flesh. It is sometimes a good plan to have a proof made from the negative before retouching, so that the beginner may see the direct result of its shortcomings and just where the remedies should be applied. It is a little difficult for him to understand at first that every touch of black he puts on the negative means a touch of white in the print. Only by much practice can he accustom himself to this peculiar way of working. When he sees a line, wrinkle or freckle unpleasantly pronounced in the print, he finds a corresponding white line or spot in the negative, and these he must darken with his pencil. But he must be very careful not to do too much. The little white spot must be very delicately treated. Suppose he is removing a freckle, he must not exceed the space it covers, neither must he make the portion treated more opaque than the parts of the surface around it, else he will have white spots in the print. You see the mere removal of skin blemishes calls for much care and delicate discrimination. Now we come to the lines in the face, and here is where the nicest judgment is to be

used, and the mechanical gives way to artistic instincts. Freckles and other defects of the flesh are the only things in the face that should be absolutely removed; lines and wrinkles ought never to be entirely eradicated, else much of the character of the likeness is lost. They are at most only to be very much softened, so as sometimes to leave only the slightest indications. I always tell the beginner to start with the forehead and the lines about the eyes, but to leave the mouth alone. That is the one feature that will bear no trifling with. The likeness lies in the mouth. Let your friend put on a wig or spectacles, or in any way change the upper part of his face, and he is still your friend; but let him, if he can, in anyway disguise his mouth, and you do not recognize him. Why, just try folding a bit of paper and laying it under your upper lip, and notice how instantly it changes your face.

"A retoucher should have some knowledge of light and shade in pictures. He should know something of the value of a high light or a mass of dark, and should note carefully how the light has fallen on the sitter, also whether it is a direct light or a reflected one. This knowledge is especially necessary where he is to supply lights that are entirely lacking in the negative. Suppose he finds that his print is flat and tame. Clearly the way to improve it is to put in some lights here and there. Perhaps the hair may need a few sharp lines, being careful to follow the curves of the locks, or the modelling of the face may be strengthened by a delicate lightening of the prominent portions. Accessories, such as drapery or furniture, often need little skilful lights to give them character or to add to the general effect of the composition.

"Sometimes a background prints so dark that it throws the figure into undue prominence, or produces a crude, glaring effect. That was the case with this one, but the fault, you see, has been entirely corrected."

Mr. Rockwood produced a photograph of the "Imperial" size, showing the standing figure of a lady in a white gown of crepe-like texture. She seems to have just come in from between two heavy, dark portières, and the space directly back of her is a soft gray. This tint is quite sufficient to bring out the white gown and yet not so dark as to make it startling, and the deep-toned portières have here and there a gleam of light on the edge of a fold, which breaks their expanse of dark. It is altogether quite a charming picture.

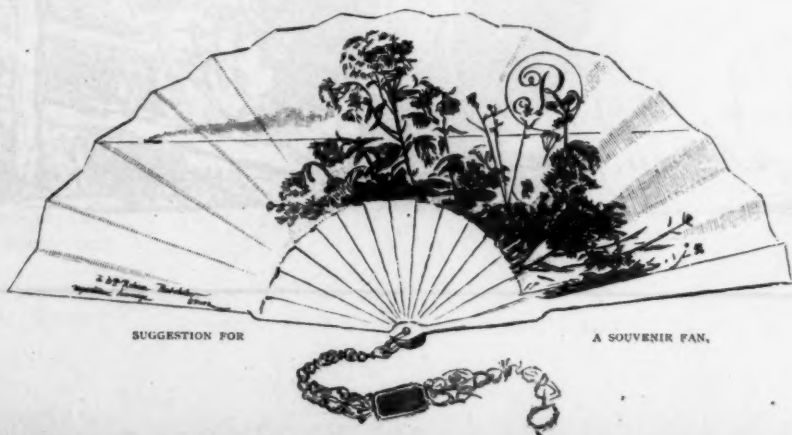
"This background at first," said Mr. Rockwood, "was so dark it was almost black. We covered this portion that we wanted to lighten, on the other side of the glass, with a red ground-glass varnish. Then with a knife or eraser we cleared away the glass over any strong white portions that we wished to remain. This is what we call holding back the dark portions of a negative so as to enable the opaque parts to print the faster.

"The mineral paper is used for the same purpose as the red ground-glass varnish. It is translucent, like tracing cloth, with a ground-glass effect. This is put over the negative on the glass side, and the kid stump or a soft black crayon is used on this 'sauce' to bring out the lights.

"When you ask if there is a good field for women in this work, I should say decidedly there is for women with brains. It is easily learned, and to repeat the old adage, 'There is always room at the top.'"

A. E. IVES.

OUR delicate little wood-engraving shows the composition of a charming fan decoration by the Parisian artist E. Duez. It was painted by him for a lady, as a souvenir. There is a good suggestion here to some of our readers for a graceful reminder to a dear friend of a summer vacation happily spent in her society.



SUGGESTION FOR

A SOUVENIR FAN.

WATER-COLOR PAINTING.

I.—FLAT AND GRADUATED TINTS—RESERVED LIGHTS.



SERIES of Practical Hints on Water-Color Painting has recently been printed in The Art Amateur. This, while giving, it is believed, sufficient practical instruction to enable the learner to avoid or overcome the many difficulties that stand in the very beginning of his way, yet

leaves him in need of further advice to guide him in his first attempts at the actual representation of nature. This we shall endeavor to supply in the present series. He already knows how to choose and prepare his paper, brushes and other materials; we have now to tell him of the methods of using them to obtain desired effects. He has to learn of the different ways of laying a tint, of reserving or taking out lights, of the processes best adapted for painting the various kinds or "genres" of subjects that he will find in nature. It is ridiculous to sneer at "teaching by receipt;" in reality no other sort of practical teaching is possible. Teaching by example may be added, but example without oral or written instruction is likely to be but ill understood, and consequently to be, for the most part, wasted.

Practice in laying tints is to the water-colorist what finger exercises are to the pianist. Water-color offers a greater variety of means, in this respect, than oil. While the effects proper to it are less powerful, it lends itself more to a brilliant and personal execution. It is thus that a rather superficial cleverness is both more common and more excusable in water-color than in oil; but though the student must learn those technical processes often spoken of as "tricks," he need not use them as though they were an end in themselves, nor seek to become clever, and nothing more, in every genre. It is for the individual student to select those means for which he has a use, to practise continually in his chosen line of work, and only to extend it by degrees. In this way he will get nothing but good from the fullest acquaintance with the "tricks" of his trade, and will acquire a personal style, not a conventional manner.

To lay a tint with a full brush is not the same thing nor does it produce the same result as to lay it with a dry brush. In the former case the brush should be so charged with liquid color as to have double or nearly double its ordinary bulk when dry. In the latter, the brush should hold so little color as to be hardly more bulky than when it holds no color at all. In laying a tint with the full brush, one leans rather heavily on it, discharging so much liquid that it runs on the paper and, as the latter is held at a slight angle, forms a small pool at the lower extremity of the tint. The brush is frequently dipped afresh into the large saucer of tint already prepared for it. The pool of color takes some time to dry, beginning near the edges, which receive a good deal of color, and are sharply defined. The water remains unevaporated longest at the middle, often causes the paper to swell and form depressions there in which the color accumulates. These peculiarities make it difficult to produce a perfectly even tint with the full brush alone—a difficulty which some painters overcome by stippling with a drier brush (a practice afterward to be described), while others make use of it to give a vibrating effect to their skies and variety to other large masses of color. But the excess of color may likewise be taken up with a partially dried brush, which sucks it up like a sponge; we have already seen that the sponge itself may be used for the purpose in the case of very large tints or washes, as they are also called; and if an absolutely even gradation is required, this process, aided by a little stippling and a few light washes, will secure it.

It is thus that the clear skies, especially at twilight, may be most successfully imitated. A tone not quite deep enough is first laid with a full brush, and the excess of moisture, wherever it forms pools, is taken up with the same brush dried by having the liquid shaken out of it with a sudden jerk. This tint is allowed to be-



PORTRAIT STUDY. PENCIL DRAWING BY A PUPIL OF THE HERKOMER SCHOOL.

come absolutely dry, and is then stippled—that is, dotted or touched wherever it appears too faint, with a very pale tone applied with a smaller brush not heavily charged. Lastly, these stippings are united and softened by broad, pale washes, applied with the larger brush. It is needful to take care not to press too heavily on the brush or sponge used for taking up an excess of color, else too much color may be taken up, and for a dark patch will only be gained a pale one. Still this way of laying a tint produces a degree of transparency and a richness and freshness of color to be obtained in no other manner, and the painter should make himself familiar with all the appearances, it presents, whether used with or without the correctives detailed above.

All tints, however, especially those laid with a full brush, become paler in drying. The less moisture and the more color the brush holds, the less it loses when dry of the tone it has when first laid. In imitating anything of a deep, full tone, such as the foliage of trees in early summer, it is best to use very little water to the color, and to paint the mass a little darker than one sees it; otherwise, so many superposed tints may be required to reach the required tone that the work will look labored and the color lose its brilliancy. A certain loss of brilliancy as the color dries is unavoidable; it should not be made more notable by needless reworking. There is one means of avoiding the sharp edges and extreme unevenness of washes unskillfully laid with the full brush and yet preserving all their transparency. It is to moisten the paper before beginning the coloring. This plan, however, presupposes that the artist has acquired a very considerable skill as a draughtsman, for outlines are so much softened as to be absolutely lost for the tyro in drawing. The latter, having to take much pains to secure a good outline, should not sacrifice it to a quick and brilliant mode of coloring. But he who can draw freely as he goes along should, by all means, work much on moistened paper. If the paper is mounted on a stirator (see the former series referred to above), it may be moistened from beneath; if on a board or block, a fine sponge or a very large brush dipped in clean water should be passed lightly over it, or still better, the water may be allowed to fall upon the paper from the sponge held in the hand.

In the studio, the paper may be simply held for a moment under the faucet. This for the first moistening of the sheet; but as it must be kept moist throughout the work, the only means generally available when the stirator is not used is to discharge the needed water gently from a sponge held a little above the paper. The paper should not be worked upon after wetting until it ceases to *shine* with the moisture. In the studio, if too much wetted, it can be dried sufficiently by passing it rapidly back and forth over a gas-flame or before the fire. A special lamp has been invented for the purpose. In the field the sun and wind generally dry the moisture only too quickly. There is a particular moment when the paper is neither too moist nor too dry which the student must learn to seize. If he begins work too soon, his tints run much beyond the bounds he would assign them; if he continues to work too long without freshly moistening his paper, he will have to suffer from all the inconveniences of the dry-paper process. It is needful to work with a very light hand, for the moist paper is much more susceptible to injury by pressure than the dry.

In laying a flat, unmodelled tint to form the ground tone for further work or to stand for an even sky or piece of water, it is necessary to charge the brush each time it is dipped in the color as evenly as possible. The color should be mixed, by being stirred up with the brush, each time, for the pigment settles to the bottom when undisturbed. In fact, it may be laid down as a rule that the more the color is stirred before being put on the paper, and the less it is disturbed afterward, the better. One should commence generally by the upper left-hand corner of the surface which is to be tinted, and move the brush quickly but evenly from left to right, leading the color downward in regular steps. It will be found that if the tone is dark or if the artist proceeds too slowly that these steps will be visible in the completed work. To obviate this undesirable effect, the only plan is to use a much paler tint than is required, to proceed quickly and to lay a second tone over the first, after turning the paper, beginning the first step of this new tint in the middle of the last of the first tint. In this way the slight marks made by the two pale tones overlapping may be made to neutralize one another.

Graded tints are much oftener used than flat tints.

They may pass from dark to light in the same color, or from one color to another by degrees, so that it will not be possible to say just where one tone or color ends and another begins. The passage, from blue to rose or orange in a clear sunset is a good example of the sort of natural effect that is to be imitated by this mode of laying a tint. Supposing that the artist works on moist paper, he uses, generally speaking, a double brush—that is, a handle with brushes fixed on each end. One of these is charged with color, the other with pure water if it is a question of change of tone, or with the second color if the color is to vary. He begins with the brush first mentioned, and carries down the tint a little way with it. Then he washes much of its color out of it by passing it through his glass of water, and carries the tint farther with the weakened color. Finally, the second brush comes into service either with pure water to still further weaken the tint or with the color with which the first is to be blended. The gradation of the tint can be made more or less rapid by holding the paper at a greater or less angle. The greater the angle at which it is held the paler the tint.

We have already mentioned the various means by which lights may be taken out—the sponge, the dry brush used on the color still moist, rubber and the pen-knife after it has dried. But if a tint is to end full and sharp against a large light or a large mass of another color, it is better to reserve this last. If the form to be reserved is simple, no special preparation need be made; but if complicated, it is well to use the means represented in the cut. The form, say of roofs and turrets standing up against a dark sky, may be cut out of paper, and this "overlay" may be gummed or pinned on the drawing in the proper position. The wash can then be carried boldly over it, and when dry, it may be removed, and the form reserved may receive its own appropriate color. One should, though, practise making the necessary reserves with a free hand and, by degrees, dispense with this aid, which usually gives a mechanical appearance to drawings in which it is used.

PRANKS OF FRENCH ART STUDENTS.

ONE of the most amusing pranks of the Beaux-Arts students, now fallen into disuse, was the duel with brushes. The two latest arrivals (suitably attired for the fray) were mounted on high stools, placed face to face, at arm's length, supplied with large brushes charged with color—one Prussian blue, the other lake carmine—and the duel began.

Unknown to each other, with no affront to avenge, the antagonists began rather politely and dabbed at each other circumspectly, careful the while to keep their equilibrium and not to get soiled. But as the spectators shouted, the combatants grew more animated; a first streak received caused one to be given in return; then, wavering, tottering on their perches, and finally losing balance, the adversaries, covered with color, rolled to the floor and exchanged furious streaks of red and blue, until the brushes broke in their hands, and the fight ended by the duellists adjourning to the lavatory and washing each other fraternally.

Some years ago there was more liberty in the studios and jokes were reproved with so much less severity that they were sometimes carried on outside, to the great joy of the passers. One day, for instance, the students of the Beaux-Arts set one of their companions in the position of a cripple, and induced an organ-grinder to play beside him for several hours, attracting pity and pence. The receipts were handed over to the organ-grinder, and were so satisfactory that he offered to renew the performance indefinitely.

While toll was demanded on the Pont-des-Arts, the painter Hamon, whose picture "La Comedie Humaine" now hangs in the Louvre, once said to his companions: "I will get you all across the Seine without paying.



Go on in order, two and two, keep in rank, and walk rapidly. I will see to the rest of it."

The scamps obeyed. When they reached the bridge their colleague, who kept up with them without joining in their ranks, approached the toll-keeper's window, leaned against it and counted the young fellows as they passed.

"Two, four, six, eight, ten, twelve."

The gate-keeper also counted. "Twelve. Yes; just a dozen."

Hamon straightened up, hunted slowly through his pockets one after the other. During this time his friends had hurried on and were at the middle of the bridge. At last the artist drew one sou out of his vest-pocket, threw it on the little counter and walked off.

"But it is thirteen sous!" cried the keeper, calling him back.

"Thirteen sous!"

"Those young gentlemen—"

"Those students? Did you think I was going to pay for them? You counted them as they went by. Why, I helped you."

And at that instant the students were disappearing at the opposite end of the bridge.

The Pont-des-Arts was a favorite theatre for exploits of this kind. A poor blind man who begged there every day, one morning became the chosen victim. A student, provided with a pierced coin tied to a long string, let it fall into the wooden bowl that the mendicant presented and maliciously went on his way, dragging his fallacious offering after him. The beggar, on hearing the sound of the metal, murmured a grateful formula and slipped his hand into the bowl. Finding nothing there, he bent down, felt about the ground and fumbled around for a long time with surprise and regret. When at last he resumed his researches, the young artist returned, renewed his illusory alms, and the stupefaction of the beggar augmented as other coins fell without leaving any trace of their passage. Then suddenly he grew calmer; with a slow movement he passed the wooden bowl to his left hand and with his right began to fondle the cane that lay beside him. His tormentor, who observed him, smiled, sat down on a bench and waited. A few moments went by, when a passer, touched by pity, approached and threw a piece of money in the bowl.

"There, deceiver! take that!" cried the beggar, breaking his stick over the legs of the benevolent unknown.

The student was not heartless; he soon slipped cautiously behind the blind man and let fall a whole handful of coppers. "Never mind, old fellow, here are the lost sous come back!"

I know a painter who, already elderly, gifted and celebrated, amused himself by fishing with a line out of his window for the gold-fish in a glass bowl at the window of a lady on the floor below. He fried the fish on his own stove and plunged them back in their bowl to the utter mystification of their owner, who never found the key to this fantastic metamorphosis.

The manikin, thanks to his human appearance, plays an important part in artists' tricks. A painter went to borrow a manikin from a colleague and presented himself at his friend's studio with a package of clothing.

"I can't afford to convey this big doll in a cab or by a porter," he said; "so I mean to dress it and take it in an omnibus. If you will come and help me I shall be greatly obliged."

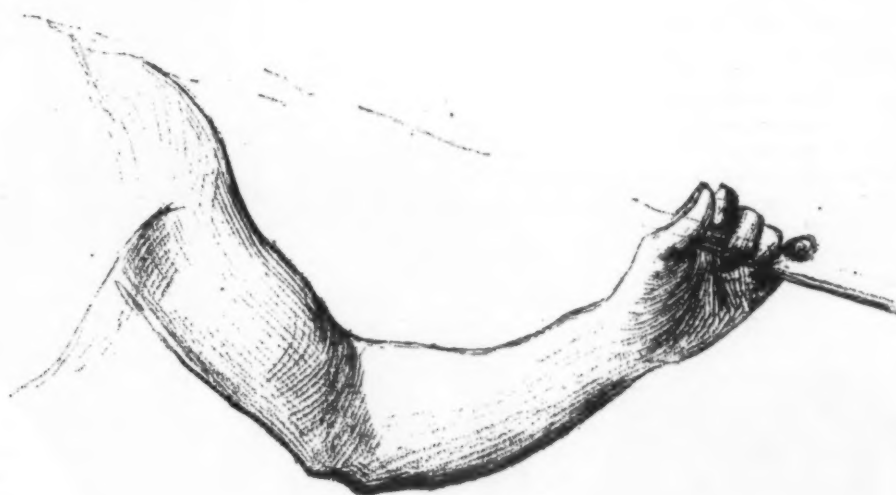
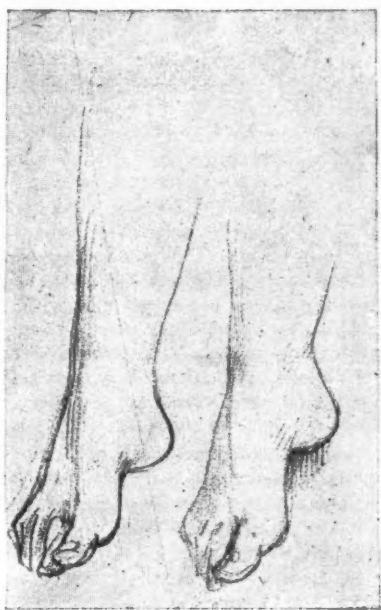
A quarter of an hour after, the two gentlemen appeared, supporting a woman who seemed very old and helpless. It was near the terminus of the vehicle they meant to take, and they selected one that was empty. The old woman was placed in a corner, one of the artists beside her, the other opposite.

The omnibus filled and started. All at once a voice was heard saying: "One of the passengers has not paid his fare."

The people looked at each other, and some one pointed at the old lady. The artist beside her called her, shook her, screamed in her ear: "You have not paid your fare! Are you asleep? No? Deaf? That is no reason why you shouldn't pay. Eh? forgot your purse? There, there, don't vex yourself. Don't cry. We can make that all right."

When they reached the opposite terminus the two young men respectfully offered an arm to their aged neighbor and disappeared, supporting the venerable lady between them, to the admiration of all the other passengers.

CH. MOREAU-VAUTHIER.



STUDIES OF HANDS AND FEET.

TALKS WITH ARTISTS.

MR. CHILDE HASSAM ON PAINTING STREET SCENES.

I PAINT from cabs a good deal," said Mr. Childe Hassam, when asked how he got his spirited sketches of street life. "I select my point of view and set up my canvas, or wooden panel, on the little seat in front of me, which forms an admirable easel. I paint from a cab window when I want to be on a level with the people in the street and wish to get comparatively near views of them, as you would see them if walking in the street. When I want groups seen at a greater distance, I usually sketch from a more elevated position. This was painted from the second-story window in Dunlap's, about fifteen feet from the ground."

The sketch in question was a very snappy, life-like impression of the bit of New York one sees by looking north with Madison Square Park to the right. It was one of those Spring days when the tender green of peeping leaves mingles with the dull reds and browns of the unopened buds. The grass had the freshness of young life. The tall buildings in the background composed admirably as foils in color to the brilliant tones brought against them, and seemed even to take on a tinge of romance in being brought into this Spring festival of life and color. In the foreground were groups of vehicles moving and standing still, and the ceaseless ebb and flow of humanity dotted the pavement with forms, giving interest and life to the whole. All this was apparent to the eye in a color sketch made at one sitting. At near view some of the figures were the merest suggestions of men and women, more like odd, little hieroglyphs than anything else. Yet they were the short-hand characters which the artist knew how to render into a language that he who runs may read. When finished, they would be painted very simply, painted with merely a few strokes of the brush, because the strokes that were there already meant so much; they would

not be much elaborated, but would only be brought out a little to make the effect more striking and the form more apparent even to the careless glance.

"I cannot imagine," said Mr. Hassam, "how a man who sees fifty feet into a picture can paint the eyes and noses of figures at that distance. I should call such a painting a good piece of work—yes, good scientific work; but I should not call it good art. Good art is, first of all, true. If you looked down a street and saw at one glance a moving throng of people, say fifty or one hundred feet away, it would not be true that you would see the details of their features or dress. Any one who paints a scene of that sort, and gives you such details, is not painting from the impression he gets on the spot, but from preconceived ideas he has formed from sketching studio models and figures near at hand. Such a man is an analyst, not an artist. Art, to me, is the interpretation of the impression which nature makes upon the eye and brain. The word 'impression' as applied to art has been abused, and in the general acceptance of the term has become perverted. It really means the only truth, because it means going straight to nature for inspiration, and not allowing tradition to dictate to your brush, or to put brown, green or some other colored spectacles between you and nature as it really exists. The true impressionism is realism. So many people do not observe. They take the ready-made axioms laid down by others, and walk blindly in a rut without trying so see for themselves.

"I suppose a great many people think my pictures

are too blue."

The writer frankly admitted that many persons did.

"Yes, no doubt.

They have become so used to the molasses and bitumen school, that they think anything else is wrong. The fact is, the sort of atmosphere they like to see in a picture they couldn't breathe for two minutes. I like air that is breathable. They are fond of that rich brown tone in a painting. Well, I am not, because it is not true. To me, there is nothing so beautiful as truth. This blue that I see in the atmosphere is beautiful, because it is one of the conditions of this wonderful nature all about us. If you are looking toward any distant object, there will be between you and that object air, and the deeper or denser the volume of air, the bluer it will be. People would see and know this if the quality of observation was not dead in them. This is not confined to those outside of art; there are a good many painters afflicted with the same malady.

"So many of the older men are very far from being catholic in their views. They must walk in the old ruts, by the traditions of the elders, or not at all. I do not mean that there are no virtues in the old school. There are many, but there are also many mistakes, and we need not take the mistakes along with the virtues in our study of nature. The true artist should see things

frankly, and suffer no trickery or artifice to anywhere distort his vision.

"I do not mean to convey the idea that you may at any minute find a subject ready at hand to paint. The artist must know how to compose a picture, and how to use the power of selection. I do not always find the streets interesting, so I wait until I see picturesque groups, and those that compose well in relation to the whole. I always see my picture as a whole. No matter how attractive a group might be, if it was going to drag my composition out of balance, either in line or color, I should resist the temptation of sketching it. I should wait, if it were a street scene, till the vehicles or people disposed themselves in a manner more conducive to a good effect for the whole."

"That group of cabs in the foreground of the Madison Square picture," said the writer, "is admirably managed to focus the attention there."

"That was my intention," went on, "and you the lines in the diate and

tion," the artist will notice how composition gradually fade out from this centre. Of course all those people and horses and vehicles didn't arrange themselves and stand still in those groupings for my especial benefit. I had to catch them, bit by bit, as they flitted past.

"Do I paint the buildings and background first?

Well where, as in this picture, they are quite as important as the people, as a general thing, yes. But I have no rule for that. Sometimes I stop painting a tree or building to sketch a figure or group that interests me, and which must be caught on the instant or it is gone. Suppose that I am painting the top of the bank building here, and a vehicle drives down to the left-hand corner, just where it seems to me a good place to have something of this sort; perhaps the driver gets down and throws himself into some characteristic attitude; I immediately leave the roof of the building, and catch that group or single object as quickly as I can. You see, in pictures of this sort, where you are painting life in motion, you cannot lay down any rule as to where to begin or where to end. As to canvas, I prefer a clean one, just as it comes from the maker, or if it is a panel, the usual creamy white ground. I use an ordinary sketch-book and pencil a great deal for making notes of characteristic attitudes and movements seen in the streets. If I want to observe night effects carefully, I stand out in the street with my little sketch-book, draw figures and shadows, and note down in colored crayons the tones seen in the sky, in the snow, in the reflections or in a gas lamp shining through the haze. I worked in that way for this bit of a street scene in winter under the electric light."

"What a Dickens flavor there is to those cabbies, settling themselves down into their great-coats, trying to keep warm," put in the writer. "And how much character there is to this one's back."

"Yes," laughed Mr. Hassam; "there is no end of material in the cabbies. Their backs are quite as expressive as their faces. They live so much in their clothes, that they get to be like thin shells, and take on every angle and curve of their tempers as well as their forms. They interest one immensely.

"I believe the man who will go down to posterity is the man who paints his own time and the scenes of every-day life around him. Hitherto historical painting has been considered the highest branch of the art; but, after all, see what a misnomer it was. The painter was always depicting the manners, customs, dress and life of an epoch of which he knew nothing. A true historical painter, it seems to me, is one who paints the life he sees about him, and so makes a record of his own epoch. But that is not why I paint these scenes of the street. I sketch these things because I believe them to be æsthetic and fitting subjects for pictures. There is nothing so interesting to me as people. I am never tired of observing them in every-day life, as they hurry



through the streets on business or saunter down the promenade on pleasure. Humanity in motion is a continual study to me. The scientific draughtsman who works long and patiently may learn to draw correctly from a model a figure in repose; but it takes an artist to catch the spirit, life, I might say poetry, of figures in motion. I have been asked if I did not think photographic views were great helps to the artist in this branch of study. Undoubtedly they might be, but they have not been so to me. I never owned a camera or pressed the button of a Kodak in my life. I don't know why I have not. It has just happened so, I suppose. But I think on the whole, I prefer to make my own studies right from the life, without any assistance from the camera.

"Understand, in my allusion to the study from models, I do not for one instant depreciate the importance of a careful training in this direction. You surely cannot draw a figure in motion till you have first learned to draw it in repose. A good scientific groundwork is needed in all art. In saying this, I am not saying anything, and neither am I departing from the instructions of the old school when I urge the importance of studying figures in motion. So academic an artist as Gérôme used to say to his pupils, 'Go into the street and see how people walk.' Drawing from a figure in repose may be scientific, but good movement drawing is artistic."

Here the artist was asked how he came first to paint street life.

"I lived in Columbus Avenue in Boston. The street was all paved in asphalt, and I used to think it very pretty when it was wet and shining, and caught the reflections of passing people and vehicles. I was always interested in the movements of humanity in the street, and I painted my first picture from my window. Afterward I studied in Paris, but I believe the thoroughfares of the great French metropolis are not one whit more interesting than the streets of New York. There are days here when the sky and atmosphere are exactly those of Paris, and when the squares and parks are every bit as beautiful in color and grouping."

A. E. IVES.

MR. R. W. SHURTLEFF ON PAINTING DISTANCES.

AN artist can seldom describe his technical methods in painting, because he has them so thoroughly learned that in his work he uses them unconsciously, and his mind is free to give itself entirely to the spirit and expression of his picture. "It is impossible," said Mr. Shurtleff, "to give rules for painting. An artist cannot work by rule; he must see, and, more than that, he must feel. Feeling is the principal thing."

"A great many people have an idea that a distance is always blue, but it is not so. It may be blue, red or yellow. In the first place, color is relative. If an artist shut off everything from his sight but a distant bit of mountain, and on the canvas matched exactly the color that he saw, when he looked at his mountain again, with its surroundings of nearer hills and forests, the color on his canvas would not be true. Colors influence each other too much. One must not suppose that a mountain will look the same whether overhung by gray sky or blue, or framed in green foliage or in autumn yellows."

"It is true that a distant landscape which lies in shadow, according as it is more distant, becomes bluer, or cooler, as the artists say. A spot of light in the distance may be as pure a yellow as any near at hand. Think of sunset clouds, which are of brighter, purer color than any other thing we see, and yet are farther away than distant mountains. It is not necessary to dull a light in order to make it appear distant. A bright spot may be just as bright though ever so far away. If other things are right the lights will

take care of themselves. Just paint them as you see them. In the clouds the blue shades are there simply because those parts are in shadow."

"So we may regard it as a rule that distance makes shadows bluer, cooler, grayer, as they become more distant. But we must never let a rule blind us so that we cannot see exceptions. With lights this rule has nothing to do. Lights are usually cooler in the foreground because of the reflection which they catch from

All these suggestions which have been given are for helping one to see with truth. Some points of technique one must have; yet the less attention given to them in painting, the better. Do not try to work by rule, but become absorbed in trying to paint what you see. Mr. Shurtleff told of how once, at the request of a friend, he tried to paint a wood scene just as he had painted it before. He tried all summer with no success to recall his method in the former picture, till at last he gave it up. Since that time he has made several successful studies of the same spot, simply trying to paint what was before him.

In water-colors Mr. Shurtleff usually prefers what is sometimes called the scrubbing method, especially for distant views. He puts on a tone for sky and distance, sponges it off, leaving only light traces upon the paper, or rather in the paper, and repeats this process several times till a soft atmospheric effect is gained. Sometimes the outline of a distant mountain is left so soft as almost to blend into the sky, as it so often appears to do in nature. The same method is used in studies of the woods, all parts of the paper being washed over except where a near tree-trunk or other part of the foreground needs fresher, more transparent color than this will allow. He considers it, however, a particularly difficult task to paint wood-scenes in water-colors.

Among his oil-paintings there is a view of a mountain whose summit is in sunlight while the lower and nearer slopes are in shadow, and, consequently, much darker and bluer. The effect was obtained in this way: the picture was begun while the top of the mountain was in shadow and the lower half in sunlight; but during the painting the artist saw, at sunset, the opposite effect, and thought it much finer. He therefore painted upon the blue tints which he had on his canvas the yellow lights of the mountain in sunshine, and in doing so drew the paint across in such a way as not quite to cover the blue, but to leave it as a suggestion of the spots of shadow here and there through the sunlight.

I. A. S.

SOME of our readers may have sketches they would like to carve, but the designs may be either too large or too small for the article for which they may wish to use them. Should the design be too small it can be enlarged by tracing, as described in our article on wood carving; but this tracing is to be done on gelatine paper, which is particularly adapted for reproducing designs which are either to be enlarged or reduced. After tracing the sketch on the gelatine, go over the lines with printer's ink. Wipe the surface so as to remove all the ink that has not sunk into the lines of the design, and carefully place the sheet of gelatine with the

side not drawn upon downward on a basin of cold water. I say "on," as it must not be placed in the water, and care must be taken that the water does not cover the upper surface. In an instant it forms for itself a little raised border all around the edge, which prevents the access of the water, and after half an hour the gelatine has acquired its maximum size. If you do not wish to enlarge it so much, you can stop the operation as soon as it is sufficiently expanded. The process of raising the sheet of gelatine follows. To do this we must pass under it a sheet of tracing paper stretched out so that the gelatine does not wrinkle, and then carefully lift it out. To utilize the design thus enlarged, place it upon the table, keeping the tracing paper with which it was lifted under it. Lay it out perfectly flat, and with a second sheet of tracing paper on the top, carefully retrace the design. Should the reader wish to decrease the size of a design, that can be accomplished by placing it on alcohol and going through the same process.

L. M.



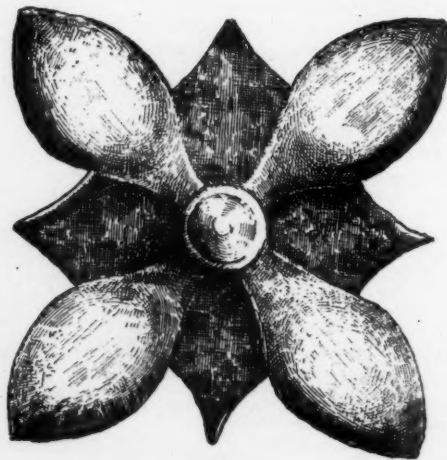
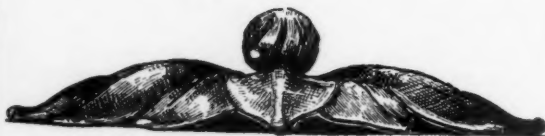
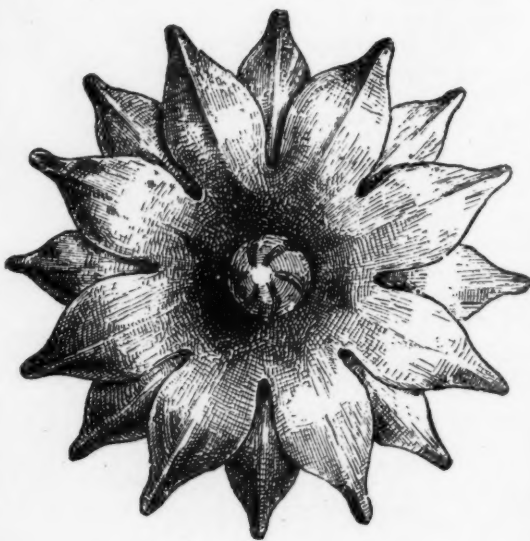
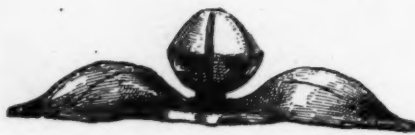
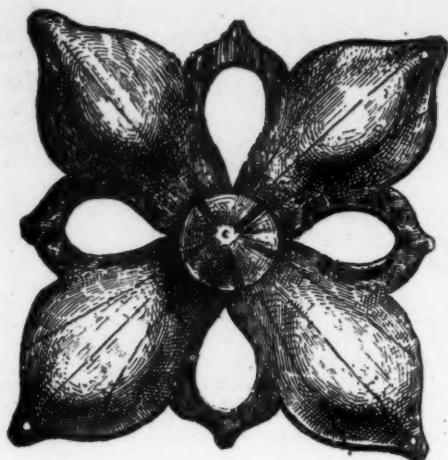
A STREET SKETCH.

the sky. A light falling through an object is always warmer than a light falling directly upon an object. Also, a light coming through a narrow hole is stronger than a more widely diffused light. You can see this if you hold your fingers up against a candle flame and notice how very warm in color is the light shining between them."

The artist went on to show how all these points are illustrated in woods; that the strongest light often comes through an opening between tree trunks, and the light falling through leaves is brighter than that falling upon them. Mr. Shurtleff has a picture of the woods in which the ground is covered with fallen oak leaves. While he was painting it, a fellow-artist tried to persuade him to paint the leaves with warmer and warmer tints as he approached the foreground. Instead of that, he made them cooler and cooler. It was true to nature, because the foreground showed a reflection from the sky of blue or gray which is not noticeable in the middle and further distance.



SEEN FROM A HANSOM CAB.



THE BELLOWS



CARVED FURNITURE OF THE RENAISSANCE PERIOD,

AND SOME CURIOUS OLD FURNITURE NAIL HEADS.

THE BELLOWS IS IN THE SOUTH KENSINGTON MUSEUM, LONDON. THE CHAIRS AND TABLE ARE FROM THE SAUVAGEOT COLLECTION, PARIS.





IF THERE IS ENOUGH DEMAND TO JUSTIFY IT, WE PROPOSE TO GIVE DESIGNS FOR A COMPLETE FISH SET IN THE STYLE OF THIS PLATE.



1. FISH-PLATE DESIGN. 2. WINDOW FLOWER-BOX DECORATION.

CHINA PAINTING.

TALKS TO MY CLASS.

VIII—GOLD (CONTINUED).



DOUBTLESS you will want sometimes a more brilliant polish for your gold than that de-

scribed in our last lesson. Then you will need burnishers of blood-stone and agate inserted in wooden handles. The former are much more expensive, and the latter more commonly used. They come in various sizes and shapes, adapted to the piece you want to burnish. In selecting them, be sure that they are absolutely smooth and free from imperfections; you will then find that it is not easy to secure a finish free from scratches. But you are well repaid for your labor, for a broad border of matt gold well laid and burnished gives a most elegant finish to a piece of china.

The object to be burnished must be held securely in the hand with a cloth to prevent the natural oil of the hand from coming in contact with the gold during the process. Again, the gold must be frequently rubbed with whiting or magnesia to keep it from moisture and dust. It is well to sift the magnesia or whiting through a piece of soft muslin, as the coarser particles will scratch the gold. The burnisher must be kept perfectly clean and smooth to work satisfactorily. To do this, procure a small block of wood four or five inches long, having a groove through it sufficiently large to insert your tool. Cover this with a piece of leather, on which place a little burnisher's putty; or take a piece of sole leather of the same dimensions, rubbing it over two or three times with moist whiting to extract the tannin. When dry, rub off the whiting as much as possible, and rub on the leather a small quantity of the putty. The burnishers must be thoroughly rubbed on the block or the leather before they are used, and frequently during the process of burnishing. Carefully wipe off any putty that adheres to the tool before applying it to the gold.

The tool should be rubbed back and forth in the same place on the leather until it forms a groove. It will not be necessary to apply the putty each time the burnisher is used, but as often as it gets worn off. Be particular that each stroke of the burnisher runs close to the last and that no unpolished lines intervene, or your gold will have a scratched and unsightly appearance.

A very beautiful effect may be produced by engraving with a fine-pointed burnisher on the dead, unpolished gold in fine lines and delicate scroll work, and then polishing slightly with the glass brush. The design must first be outlined most carefully on the gold in India ink, and the engraving must be done with the utmost exactness.

One of the treasures of the Porcelain Museum at Dresden—a present to the King of Saxony from Napoleon I.—is an elegant set from the manufactory of Sèvres, exquisitely engraved in this manner on broad bands of gold on the plates, cups and saucers. The cups and saucers are gold-lined and all the pieces are painted with scenes from the life of Napoleon, in which he is the central figure.

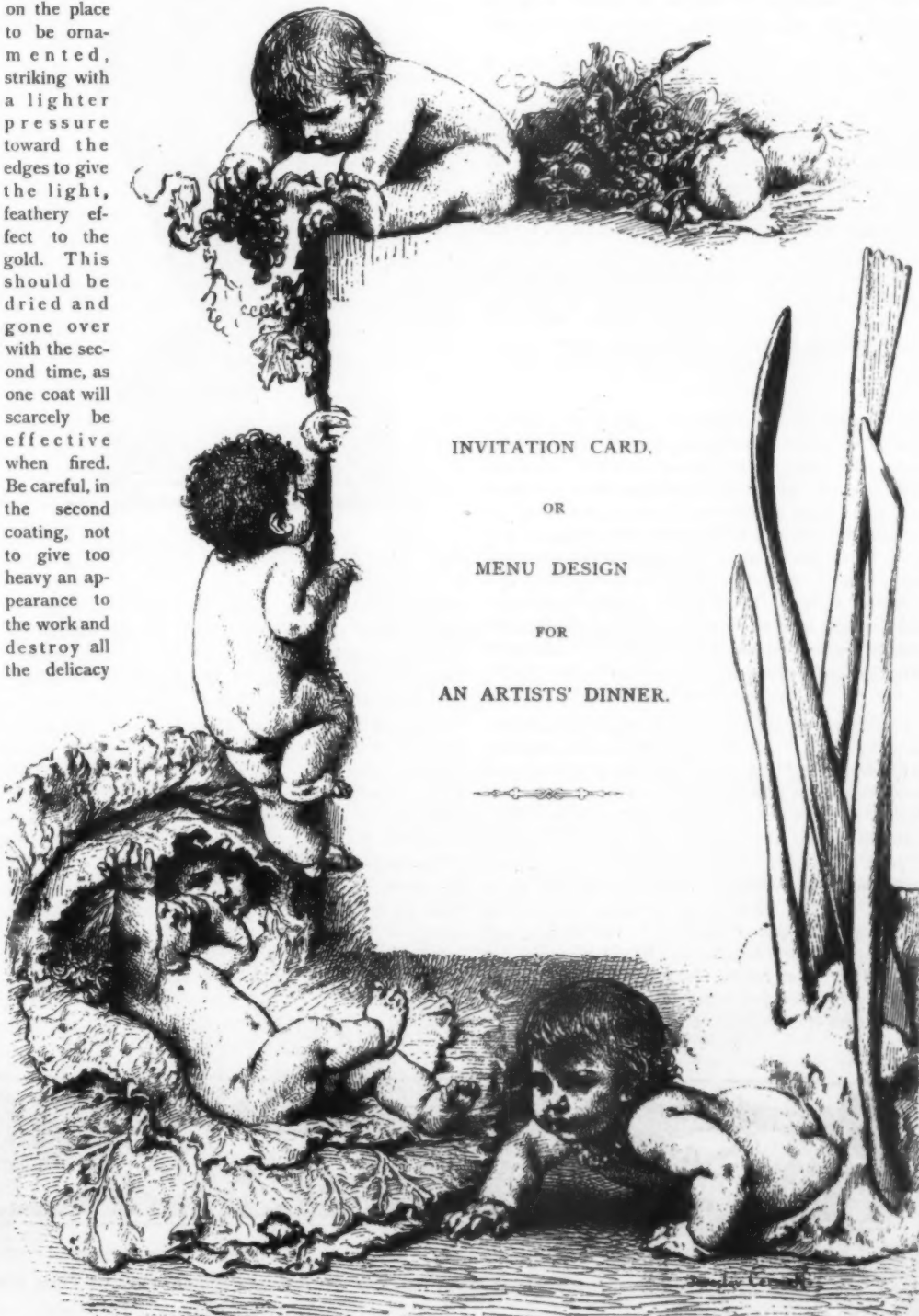
An exceedingly pretty effect is produced by first burnishing the gold and then painting in conventional or delicately traced designs in black or red upon the gold, or a combination of the two, using ivory black and capucine red or deep red brown. The gold must be fired before any attempt is made to decorate it with colors.

There are also the green and red golds, which give very rich effects when put on in combination with the yellow gold. They do not require burnishing like the latter. For bands about the edges of dishes it is quite necessary to have a banding wheel, which comes for the purpose, such as is advertised in *The Art Amateur*, unless you live near a decorator's and can have the work done for you. It is almost impossible to put on straight bands accurately with the brush alone. In doing this, use a square liner.

The beautiful "feathered" edge given to gold borders, which is such a prominent feature in the background of the Doulton wares, requires a peculiar delicacy of touch and wrist movement with the stippler. For narrow spaces use the quill stippler or dabber, and for larger, the deer-foot blender.

To acquire facility and delicacy in this style of ornamentation, place the arm flat on the table from elbow to wrist, then, raising the hand from the wrist joint only, take the stippler firmly between the thumb and the two first fingers, holding it perpendicularly over the piece that must rest on the table if flat, or on the lap if a large, hollow piece, or any position that will enable the right hand to keep the position indicated. The gold should be slightly dryer than for laying with the brush, and in medium quantity. The motion should be

up and down on the place to be ornamented, striking with a lighter pressure toward the edges to give the light, feathery effect to the gold. This should be dried and gone over with the second time, as one coat will scarcely be effective when fired. Be careful, in the second coating, not to give too heavy an appearance to the work and destroy all the delicacy



INVITATION CARD.

OR

MENU DESIGN

FOR

AN ARTISTS' DINNER.

much medium. Spread it on your palette; if breathing on it be not sufficient and give the turpentine time to evaporate, then mix again with your knife.

For broader effects use a larger brush, and as it dries go over with another coat—even three may be used, but do not build it up too high, as it will be apt to flake off in firing and not be durable afterward. Any little roughness along the edges may be removed by a sharp-pointed stick moistened in a little water. Do not let one coat get too dry before adding the next, as it will crack and separate in firing. Should the paste be placed over color, then it will be necessary to fire it before applying the gold. If it comes out glazed it is generally useless to apply gold to it.

The richest borders I have ever seen are on Vienna china of the style of decoration called "Old Vienna," of which very little comes to this country. The intricate work of these borders makes the prices very expensive, as they must be executed with the utmost skill and perfection. I would, under no circumstances, advise beginners to attempt this most complicated of all decoration, but for those who have the skill and patience there is scarcely a richer decoration for a border.

The design is always conventional, consisting often of geometrical figures, sometimes in dark rich colors on a gold ground, such as deep reds, maroons, browns and old blues or blue greens, all most carefully outlined with raised gold. Other designs have the figures in fine patterns of raised gold on squares or diamonds of several dark rich colors. On either side of these wide borders there is usually a narrower one of gold, sometimes with tiny raised gold designs, sometimes a narrow band of plain dead gold with scroll or Greek designs in color.

Unlike the dark backgrounds of the Meissen decorations, the figures forming the centre-piece are usually painted on pale creamy grounds and with the utmost delicacy of execution. This ground has not the hard shining glaze of Meissen or Sèvres, nor the matt unglazed finish of the Royal Worcester, but an exquisitely soft, waxlike surface, from which the figures, though beautifully modelled, seem to emerge in a soft, dreamlike atmosphere.

As an educator in exactness of work and delicacy of touch and finish, you cannot have a better lesson than a careful study of a piece of fine "Old Vienna" decoration, if you can be so fortunate as to have the opportunity.

ELIZABETH HALSEY HAINES.

AN instance of the extravagantly high market value of old Sèvres china is given by the editor of *Truth*: "Early in the past century a gentleman presented a reverend friend with two vases as a wedding present. These vases stood for more than forty years on a cabinet in a Somersetshire rectory, without ever attracting any particular notice until a sale took place after their owner's death, at which they were bought for two guineas by a tradesman in Bath. Within a few weeks they were resold for 600 guineas to a Bond Street dealer, who speedily disposed of them to the late Lord Derby for 4000 guineas (\$21,000)."

FOR jardinières and large bowls, large ferns, palms, poppies, fleur-de-lis, or trailing vines, like the morning-glory—something admitting of broad treatment—are most effective. But do not think to attain to this effect by loading on the color for the first painting. Your work will either craze in the kiln and be beyond remedy, or your colors will be dull and muddy, giving your work a hopeless crudeness. Depth of tone and transparency of color, which alone proclaims the finished work, assuming always accuracy in the drawing and modelling, can only be obtained by the most delicate laying of the colors for the first fire, and then strengthening by repeated paintings and firings until the required depth of color is attained.

SUGGESTIONS FOR HOLIDAY WORK.

I.



OLD BLUE AND WHITE ROUEN PLATE.

THE holiday season approaches, and there arises the problem, what shall I give my friends? To the lady of artistic perceptions and deftness of hand in the decoration of fine porcelain there comes a ready solution; for to the mistress of a house there is no more acceptable gift for her table, drawing-room, guest-chamber, or her own boudoir than a fine piece of hand-painted china, its value much enhanced by the thoughtful remembrance of the friend who executed it; while to a young lady, a handsome bonbonnière or puff-box or comb-and-brush tray is most acceptable.



OLD SOFT-PASTE SÈVRES VASE.

But what shall we do for the male friends on our list? Well, even for them our art may furnish a most acceptable and appropriate gift. For a modest one, a coffee-cup and saucer furnishes scope for considerable fine and dainty decoration, while a well-executed monogram of the recipient may add to it. If you do not object to encouraging his tastes for a fine cigar, there are many pretty jars with covers, to which may be added an ash tray from the varied and quaint assortment, both in French and German china, to be found in all shops for the sale of china for decorating. If your relationship or generosity prompt a more elaborate gift, then an artistically painted punch-bowl, so rare to find, would be an acceptable adornment to his bachelor apartments, or to paterfamilias for the sideboard of his hospitable dining-room. An umbrella-jar would be appreciated by almost any gentleman, and for its decoration there are many marsh plants, reeds and grasses that are effective, and not a few vines, like the common clematis,

found in damp places, which can be treated in a broad manner in monochrome.

The covers of the larger-sized bonbonnières admit of very pretty decoration, from a simple bunch of violets or any dainty little wild flower to a choice bit of landscape; or, if you have skill in figures, a cherub's head and wings, or a group of the same, or a head of some classic or fancy figure. If you have reached the still higher art of painting portraits on china, it may be the miniature of some friend dear to the recipient.

The body of the bonbonnière can be tinted in some solid color and then ornamented with delicate traceries in any conventional design in raised or plain gold, while a gold band ornaments the top and bottom, also the edge of the cover.

Then there are the quaint, half-conventional Dresden styles, with a wreath of tiny roses to encircle the lower part, straight about the centre, or in little festoons, often tied with knots of ribbon, another similar wreath encircling the top of the cover; the circular space within painted with the picturesque little Watteau figures so characteristic of the Dresden designs. A somewhat elaborate set may be arranged for a chamber, and decorated to harmonize with the general tone of the walls and furnishings. This may consist of a pair of candlesticks and extinguishers, all of china, with a tray for the snuffers, and the larger comb-and-brush tray and powder-box, if desired.

The design chosen should be one that would adapt itself equally well to all the pieces. To this end some tiny flower should be chosen to decorate the smaller ones that could be used as a border for the comb-and-brush tray, while a charming landscape or Watteau group might ornament the centre. For a blue room, articles may appropriately be decorated with forget-me-nots, violets, mountain-hair bells, hepaticas, houstonias or bluets, and irises. If the prevailing color of an apartment is yellow, the pale English primrose, the Southern jessamine, the marigold, the five-finger, and the buttercup may be utilized. The wild rose, cyclamen, Chinese primrose and trailing arbutus offer subjects for pink rooms, and for small pieces nothing could be more graceful than the twin flower (*Linnea*).

The whole set may be tinted the prevailing tone of the room, then ornamented with white flowers or delicate gold traceries.

It adds much to the richness of the set to ornament the handles of the candlesticks and extinguishers with matt gold, and the edges of the other pieces.

Should you want to bestow a more modest gift, the comb-and-brush tray alone would be most suitable, and can be charmingly decorated in broader and more elaborate design with a large spray of roses or lilies.

The entire set would be very beautiful treated with gold and sprays of the ever-graceful and delicate maidenhair of the conservatories—not our native variety—laid on the white ground of the china. Another treatment harmonizing well with the room would be to decorate the whole set in a monochrome design of the prevailing color; or if the tint is too delicate to be effective in this style of decoration, then a darker one of a pleasingly contrasting hue might be chosen.

For the drawing room or reception-rooms, large vases and jardinières offer scope for more elaborate design and perhaps more artistic freedom. Here the style known as Royal Worcester comes very effectively into keeping with the object for which it was intended. Probably no other style of porcelain decoration has been so misapplied, and with such crude and coarse effects in the hands of amateurs, to pieces for which it was never designed. Exquisitely beautiful as it is when skilfully applied to proper objects, I cannot too strongly protest against this coarse dabbling in it which is far from ornamental but to the crudest tastes, and utterly unsuitable for table service; the colors often coming off, and the raised paste covered with gold chipping off in a most unsightly manner.

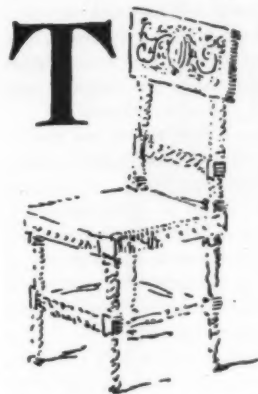
E. H. H.



MOTIVE FOR A SALAD-BOWL BORDER OR FOR THE DECORATION OF CUPS FOR DEVILLED SHELLFISH.

THE HOUSE

A TALK ON OLD FURNITURE.



THE American colonies depended upon the mother country for fashions in furniture as well as in literature, art and dress. The sumptuous volume named below,* whose author has made a contribution to our history of more than local value, makes this fact evident, instancing some interesting modifications of old patterns in furniture, but proving that no distinctive style was evolved in this country. The number of "Mayflower relics" treasured throughout the United States has long been a subject for jest and caricature, but hitherto a caviller could seldom give satisfactory reasons why a particular chair or table could not possibly have come over in that vessel. The speculations of "oldest inhabitants" and the assertions of dealers in antiques, genuine or spurious, may impart great peace of mind to amateur collectors, but the actual knowledge acquired is not always worth keeping. At last there is an authoritative work on this subject, and through the courtesy of Dr. Lyon we are enabled to reproduce a number of its beautiful illustrations, giving preference to those representing carved pieces, because of their practical value to many of our readers.

The changes some of these old pieces of furniture undergo, as we study their history, are very interesting to watch. Take the simple, box-like chest, and follow it as it gradually rises: first on short legs that lift it from the floor; then, by the addition of one or two drawers, attaining greater height and becoming "a chest with drawers;" next figuring as "a chest of drawers;" then, say about the beginning of the last century, appearing on high legs, from six to four in number, and finally, about 1730, modifying its flat top into an interrupted arch, and displaying more or less carving or other ornamentation. No more stately articles are to be found than these great chests of drawers, or "high boys," as they are commonly called in New England, with their glittering brasses and "rising suns." One almost hesitates to open their drawers hurriedly or to speak of them without employing Johnsonian phraseology. The little box, also, in which the early planter of Salem, Plymouth or New Haven kept his papers and books gradually gives place to the writing-desk or scrutoire described in the inventory or will of his grandson, probably, as a "screeter," "scredoar," or "scriptore," which, becoming more ornate as the eighteenth century advances, attains in its latter half considerable height by reason of an added bookcase. These desks play an important part in stories of colonial life, whether in Georgia, New York, or Massachusetts, their secret drawers (easily discovered, if the truth were known) hiding love letters or wills, as the exigencies of the plot require.

Chairs, it appears, were scarce in America, as in England, until after the Commonwealth, owing chiefly to the use of stools and forms for seats. "Wainscot" chairs, like the one in our full-page illustration, are rarely found in this country. They date back to the early part of the seventeenth century, are generally of oak, and are

sometimes dated as well as carved. Two other types of this century were very distinctive: turned chairs, examples of which, said to have belonged to Carver and Brewster, are in Pilgrim Hall at Plymouth, and those having the back and seat covered with leather or with "Turkey work," velvet and other materials. Cane chairs—that is, chairs with cane in the back and seat—"began to appear, in Boston, in lists of household furniture as early as 1689, and . . . continued in favor till about the middle of the eighteenth century." Three-cornered, or "round-about" chairs, reproductions of which may be found in almost any furniture store, began to appear in New England inventories, it seems, as early as 1738. Early in the eighteenth century, we read, bandy-legged chairs began to be used, and it is most interesting to learn that both the peculiar leg and the claw and ball foot that are seen on chairs made toward the middle of the century are of Chinese origin. About 1750 a new fashion was set by English cabinet-makers, among whom Chippendale was prominent, and soon after, it was adopted on this side of the water. Chippendale chairs, with their open-worked backs and broad seats, are very ornamental and comfortable pieces of furniture.

After the colonial period ended, Heppelwhite, another London cabinet-maker, published (1789) a book of designs, and his styles quickly became popular in America. A shield-shaped back is characteristic of Heppelwhite chairs. The most popular of all chairs in the last century was the "Windsor," to be found in nearly every farm-house in New England, made entirely of wood, and usually painted dark green.

"The ordinary tables," to quote verbatim, "in use in New England during the early colonial period were frame structures with square-shaped, round or oval tops, and with legs usually turned and held in place below by firm rails or stretchers." During the latter half of the seventeenth century tables with narrow frames, large leaves, and eight legs became common. The inappropriate name of thousand-legged tables has been bestowed upon them, but in the days of their use they were simply "oval tables." Stands or tables with a slender column spreading into three feet or supports date back, in New England, to 1676 with certainty. Tables with marble tops were owned by not a few wealthy Bostonians of the first half of the last century. Some of the clocks the early emigrants used were made to stand on the table or mantel-piece. Others hung on the wall; but about 1680 pendulums were lengthened, and to protect them from "external influences," among which we may safely include meddling fingers, tall cases were devised, and the clock became still more important; often keeping its solemn record at the top of the front stairs, or in an arched recess half way up.

THE STROLLING CRITIC.

THE Strolling Critic had lately occasion to examine the book on Colonial furniture which The Art Amateur has made the subject of an illustrated review. Not a few of the relics portrayed deserve revival. They deserve consideration for extreme usefulness, for ingenuity, quaintness, beauty, and especially for simplicity and honesty of construction.

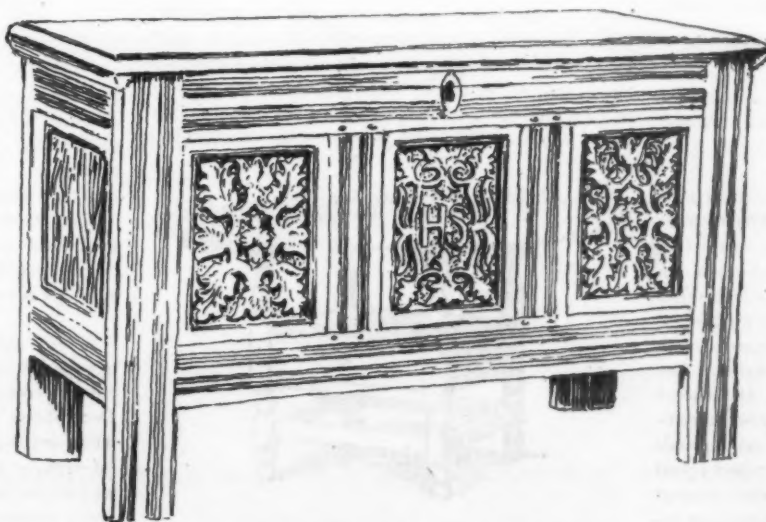
The chair-table explains itself, and is indeed not altogether unknown nowadays, although it is next to impossible for you to find such an economical furniture in any of the ready-made shops. I would urge upon the manufacturers that this object, reproduced upon slightly lighter proportions, would probably turn out to be a good "seller;" but if the Grand Rapids people will not profit by my advice, then any reader can find a carpenter—for no cabinet-maker or joiner is needed—who will readily set up the work for very little money. You can have the chair-back or table-top made in any shape you please.

We show also two other tables. The triangular one is thus described by Dr. Lyon: "The top turns on the centre of a triangular bed. The leaves, when up, are made to rest on the angles, and when down to fall at the sides of this triangular frame. These changes are accomplished by the rotary motion of the top. By raising the leaves the piece is changed from a triangular to a circular table." Referring to the other (see full-page illustration), which was very common in New England from about the beginning of the eighteenth century, the author writes: "The tops were usually round or oval, but sometimes square. Each leaf was kept up by a leg swinging outward to a right angle with the frame."

THE chest of drawers, besides its own interest as showing a very pure type of a common colonial furniture, displays a piece frequently added to such things in old times. The "steps" were used for the disposition of china and other objects. The idea is an uncommonly good one. Such an arrangement of steps can be made in pine or white wood and then covered with plush, felt or rep, forming then an agreeable variation from shelves and a background of well-selected color for heirlooms and other interesting odds and ends.

SEVERAL examples of carved chests are strongly recommended alike to the amateur carver and the village carpenter, in the hope that these two may be inspired to work together in the revival of an extremely useful but neglected form of furniture. It seems to me that we keep our clothes and valuables too much in trunks which are about as ugly as it is possible to make them. Trunks are never considered as objects of furniture, and are very righteously relegated to the garret and the closet. But fancy how excellent and suitable a thing one of these chests would be for the bedroom! In the dining-room one might be used as a receptacle for plate; in the hall as a combined seat and box for the paraphernalia of sport. Such boxes will hold curtains, dresses, masculine attire, books—anything; and withal they will look beautiful. They can be made enormously strong, and some time I will try to show what may be done for them in the way of ornamental hinges and lock-plates.

The carvings of these chests, so far as detail is concerned, are not just what can be approved as copies for amateurs; but in the manner of their application and in their spirit they are excellent. They are usually put in the most logical places—in panels or on the rails or styles, where they are sub-



CARVED OAKEN CHEST. MADE ABOUT 1670.

(Redrawn from Dr. Lyon's "Colonial Furniture of New England.")

* Colonial Furniture of New England. A Study of the Domestic Furniture in Use in the Seventeenth and Eighteenth Centuries. By Irving Whittall Lyon, M.D. (Houghton, Mifflin & Co.)

ordinate to structure while still accentuating the strong points of each piece. The technique is interesting in an instance or two, where the enrichment is found by routing out the background, matting it with fine punctures, and polishing the parts left standing. This is a style of carving which is now greatly scorned by makers of high-class furniture, who claim that the carvings executed in this way are so sharply picked out from the ground that they seem to be glued on. But then I have seen only too often these people glue carvings on the smooth wood so deftly that it was impossible for the ordinary observer to say that the work was not cut out of the solid. Which is worse, the seeming deception or the seeming truth? And, then, we have the example of the Italian Renaissance sculptors, who made the finest of all wood-carvings, and who constantly employed this matted effect.

I HAVE disparaged the detail of some of the carvings here shown, and rightly, I trust. We have become too refined for the crude, almost barbarous detail, bad in everything except its disposition, which was employed by the American joiner of the seventeenth and early eighteenth centuries, when he had nothing to follow but a few traditions of English flower and leaf-cutting, when he had few and poor tools for the artistic employment of his long winter evenings. Now we have fine examples in abundance; there are books and plates at hand everywhere; the best things of the French, German and Italian schools have been drawn and published for us. The amateur may now trace out the delightful panels of Barile or Dürer, and while not attempting the finished reliefs of the professional carver, can still reach success by only rendering the work in the flat. It is very bad taste, with our improvements in resources and tools, to reproduce the coarse and brutal carvings which

finish. While then possessing a surface hard as marble, it would differ from it and from all stone finish in its freedom from grain or variation in color. A public or



"HIGH-BOY," WITH "STEPS" TO DISPLAY OLD CHINA.

(Redrawn from Dr. Lyon's "Colonial Furniture of New England.")

private apartment done in polished cement, with a surface even in color as the finest furniture enamel, would be a real departure in decoration.

A WORKER in artistic leather, who takes an almost sixteenth-century delight in his craft, showed me a few weeks ago some glorious examples of leather, hand-tooled and illuminated, in cream and gold. He had also some pieces in pale beautiful greens and yellows. Why, I wonder, have our leather workers not sooner made an essay in light-colored work. It can hardly be that people of wealth are wholly wedded to silk fabrics in drawing-room upholstery or to the stereotyped dark leather in hall and dining-room.

F. G. S. B.

A DAINY LITTLE BEDROOM.

IN one of his "Outline Sketches for Furnishing," Mr. H. J. Cooper describes a small bedroom and a dressing-room that would seem to be just what our correspondent "A. P. S." desires. As the description will doubtless meet the needs of other readers of *The Art Amateur*, we will give it here, instead of condensing it for our Department of Correspondence.

The rooms were respectively 14 ft. by 13 ft., and 11 ft. by 10 ft.; but their smallness was amply compensated for by the skilful arrangement of the furniture, in which the most was made of all the space; every corner was turned to good account. The walls were covered three fourths high with a "Morris" yellow-pink willow-patterned paper. Above was a deep border or frieze of a



CHAIR TABLE, CLOSED.

(Redrawn from Dr. Lyon's "Colonial Furniture of New England.")

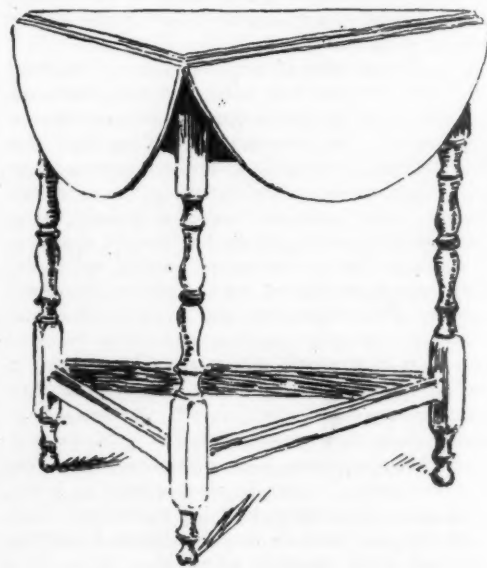
pale, delicate blue; the pattern, of daisy chain in continuous festoons, being in darker, grayish blue, with touches of red and white about the petals of the flowers. The lower wall-space was divided off by a narrow band of orange red "flock," underneath which the small brass nails were driven that carry the wire cords of the few pictures that enlivened the room. The wood-work was all painted a shade of gray blue, not too dark, and with just enough of tone to relieve the wall color.

Over each of the plain mantelpieces was a long low mirror, in a neatly moulded frame, with a narrow shelf above, and fluted pilasters and bracketed ends. These, which were made in pine, were, together with the stone mantelpieces, painted the same soft gray-blue tint as the doors, and had a look of unity and completeness nearly always absent in the haphazard chimney piece and its belongings to which one is accustomed.

The furniture was in pitch pine, the yellow tone of which was not at all discordant with the salmon pink of the wall or the gray-blue wood-work. A hanging wardrobe stood in a recess formed by the usual projection of the chimney breastwork, and the corresponding recess was occupied by a low ottoman seat with a lid to form a box, and covered in a printed cretonne of the colors of old blue and white Worcester china—again a good but not violent contrast to the walls.

Soft toned "Madras" muslin curtains with a running pattern in pale pink fell across the windows, and threw up the outline of the dressing table, with its long glass reaching to the floor, or rather to the box foot-rest, and flanked on each side by rows of small drawers.

In the smaller room a washstand of circular shape, hardly 24 in. in diameter, and on three slender but strong columns, occupied the smallest possible space in one corner. The top being circular and the stand triangular allowed of a good-sized basin without encroaching on the area of the room. A shelf, midway, held the soap and brush trays, and the water-jug stood on the ground between the three rails that helped to strengthen the slender columns at their extremities. These col-



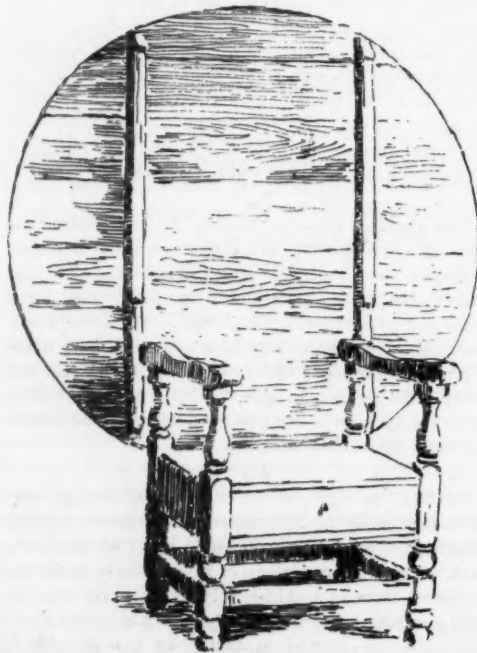
TRIANGULAR (AND CIRCULAR) TABLE.

(Redrawn from Dr. Lyon's "Colonial Furniture of New England.")

umns were hardly more than an inch in diameter; the circular top was cut out of two pieces of ash $\frac{3}{4}$ in. thick and $2\frac{1}{2}$ in. broad, and placed flat on the upright standards. The halfway shelf was also about half an inch thick.

The bits of square centre carpet were of a dark red, too dark a tone to hurt the walls. A dark greenish blue carpet would have suited this room quite as well, although it would have been colder.

A HOUSEHOLDER who has written to an English newspaper for suggestions as to the remodelling of a "smoke-room," is advised by the editor of the "Home Decorations" department to use a high dado of red and white matting, and above this to fasten photographs (of scenery and outdoor sports, we suppose), covering well the walls, which are blue. Cosy seats, draperies and a fretwork arch for the recessed fireplace, and a stained floor, with rugs instead of a carpet, are mentioned as other desirable additions and changes.



CHAIR TABLE, OPEN. (SEE ALSO BOTTOM OF PAGE.)

(Redrawn from Dr. Lyon's "Colonial Furniture of New England.")

were only the result of the narrow conditions of a time when knowledge was scant and appliances very few and rude.

THE Keene's cement, well known to architects, is much favored by the decorators as a substitute for marble in wainscoting and other standing trim. In a set of designs recently made for the dining-room of a new hotel, this material was specified for a high wainscot, treated by chemical dyes to give exactly the effect of costly marbles, and the designs were regarded with special favor, on account of the great saving in cost. The cement may be colored, striated, polished and carved precisely as marble, and is, of course, nearly indestructible. The use of a material in this way, to make people believe it is something much more expensive, is not good art or good morals. There is no reason why a cement which can be so decoratively employed should not declare itself. It would be very beautiful colored and polished in simple solid tints, somewhat like enamel



EXAMPLES OF COLONIAL FURNITURE. REDRAWN BY F. G. S. BRYCE.

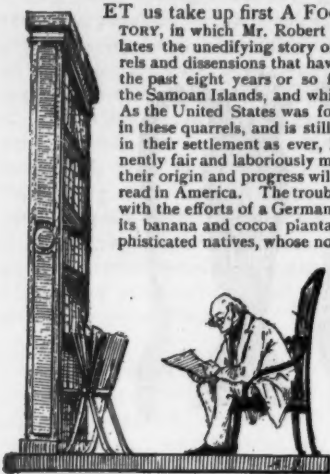
A HEPPELWHITE CHAIR.
OAKEN WAINSCOT CHAIR.
CHEST OF DRAWERS, SECOND HALF SEVENTEENTH CENTURY.

OAKEN CHEST WITH ONE DRAWER.
TABLE WITH LEAVES, EIGHTEENTH CENTURY.
CANE CHAIR, LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY.

BANDY-LEGGED CHAIR, ABOUT 1750.
CHIPPENDALE CHAIR.
OAKEN CHEST WITH TWO DRAWERS, 1680-1700.

NEW PUBLICATIONS.

HISTORY AND TRAVEL.



ET us take up first A FOOT-NOTE TO HISTORY, in which Mr. Robert Louis Stevenson relates the unedifying story of the intrigues, quarrels and dissensions that have been going on for the past eight years or so for the possession of the Samoan Islands, and which are not yet ended. As the United States was for some time a party in these quarrels, and is still as much interested in their settlement as ever, Mr. Stevenson's eminently fair and laboriously moderate statement of their origin and progress will doubtless be widely read in America. The troubles began, it appears, with the efforts of a German company to preserve its banana and cocoa plantation from the unsophisticated natives, whose notions as to the rights of property are of the vaguest; but the other traders, American and English, saw in the measures taken by the German company evidence of a determination to rule the islands, nor were they, it appears, mistaken. Three of the native chiefs were putting forward claims to the kingship. The Germans took sides, and supported their man, Tamasese, by carrying off one of his rivals into exile; by abusing, in his favor, their position as neutrals, and finally by declaring martial law and landing a force of marines to assist him. The American and English consuls protested. The American commander, Leary, by a threatening movement, executed, as Mr. Stevenson relates, with the aid of one old woman and a mop, frightened Captain Brandeis, the German commander of Tamasese's forces, out of his entrenched camp. Mataafa, the remaining claimant of the throne, beat him in battle and almost annihilated the German marines sent to help him, and hostilities were threatened between the German and the American and English vessels in the harbor of Apia, when the hurricane of March 16th, 1889, destroyed all but one, the English war ship Calliope, which had managed to steam out to sea. This disaster was followed by the Berlin Congress, by the restoration of the exiled Laupepa, who made terms with the "rebel" Mataafa, and by the death of Tamasese; and for a time all went well. But trouble is again imminent, according to Mr. Stevenson, owing to the misconduct of the two impetuous German aristocrats, who, as chief justice and president, do nothing but breed dissension in return for salaries which eat up almost the entire revenue of the islands. It is a moving tale, and its scenes of barbaric warfare and civilized rascality in a setting of tropical landscape are well suited to Mr. Stevenson's pen. But in his effort to be impartial he has many times lost an occasion to be picturesque. (Charles Scribner's Sons.)

APPLETON'S CANADIAN GUIDE-BOOK is a series of neat and handy volumes of pocketable size, in flexible covers of red cloth, profusely illustrated with maps, phototypes and woodcuts. Part II. gives particular attention to the great western wilderness stretching from the borders of Ontario to Alaska, including tours of Lakes Huron and Superior, and routes through Manitoba, Assiniboia and British Columbia. The author, Mr. Ernest Ingersoll, who is a well-known naturalist and a charming writer, addresses himself particularly to furnishing such items of information as will be of use to sportsmen, artists and travellers in search of the picturesque, while, owing to his agreeable style, he has produced a work which will be read with pleasure by those who travel only in imagination. It will therefore be as welcome to the library shelves as to the tourist's knapsack. (D. Appleton & Co.)

A TRIP TO ENGLAND is an expansion of a lecture delivered to friends by Goldwin Smith, D.C.L., and its limited aim, to use his own words, is to furnish a framework for observations and recollections. The author's notes on scenery, antiquities, society, and other topics are aggravatingly brief, but the tiny volume may have its uses as a reference book. The publishers are Macmillan & Co.

ARCHÆOLOGY.

PRIMITIVE MAN IN OHIO, by Warren K. Moorehead, gives the results of a thorough exploration of many of the tumuli and "earth-works" of the State of Ohio, usually spoken of as monuments of an extinct people of "Mound-Builders," supposed to have attained to a fairly high state of civilization. Mr. Moorehead shows that they were but little, if at all, advanced beyond savagery. They worked native copper without the use of fire; they made pottery without the wheel; they cultivated corn and tobacco without the help of domesticated animals. Some, at least, of the mounds are of very great antiquity. Perhaps the most surprising result, to many, of Mr. Moorehead's discoveries will be that the skulls recovered show no affinity to the Mongol type, but rather approach the negro. The artistic remains found, ornaments and representations of animals, are said to be as clever as those of the European cave men; but the numerous illustrations given do not bear out that statement. The work is one which, dealing at first hand with important facts, cannot be dispensed with by the archaeologist. (G. P. Putnam's Sons.)

FICTION.

IN THE ROAR OF THE SEA, by S. Baring-Gould, is a curious story of Cornish life, in which there is little love thrown away, but plenty of hate. Pastor Trevisa, tired of digging his church out of the sand to have it half buried again by the next wind that blew, and of saving souls that lost themselves again with the same persistency, died, leaving his daughter, Judith, and her twin brother, James, orphans at eighteen. Their aunt, Dionysia, housekeeper to a reputed wrecker, pirate and smuggler, nicknamed Cruel Coppinger, undertook to provide for them, and her master fell in love with Judith's auburn hair and fair complexion. Judith spurned him. Aunt Dionysia, in revenge, sent James, who was of weak mind, to an asylum; and Judith, to have him home again, consented to become Coppinger's wife. The marriage, however, was never completed. Coppinger met his fate in a scuffle with a coast-guard, and Judith went to Portugal, whether or not to marry a young Portuguese, Oliver Meneida, who turns up every now and then in the story, the author leaves it to the reader to decide. As he offers no prize, the reader will probably refuse to guess. (National Book Co.)

THE DOWNFALL (LA DÉBÂCLE), by Emile Zola, is not the most powerful of the works of the great realist, is that

which is best adapted for general reading. The story is that of the Franco-Prussian war as participated in by Corporal Jean Macquart and Private Maurice Levasseur, of the one hundred and sixth regiment of the line. Beginning with the news of the defeat of Froeschwiller, and the consequent demoralized retreat of the corps to which they belonged, the whole of the first book is taken up with their marchings and countermarchings, their incorporation with the army of Chalons, the vacillation of the Emperor and MacMahon between their own plan of falling back on Paris and the orders of the Provisional Government to march against the enemy, the attempt to effect a junction with Bazaine, their continual failures to reach their objective point in advance of the Prussians, until finally they are brought to bay at Sedan. The second book describes the battle. In the third the two friends turn up on opposite sides in the war of the Commune. The aim of the book is to contrast the sturdy peasant type of Jean Macquart with the super-sensitive Parisian, Levasseur, who runs headlong into all sorts of excesses, giving way to despair at every reverse and to enthusiasm at every transient success, and who comes at last to glory in the burnings and slaughterings of the Commune, because they kill off the element to which he belongs. But the interest centres very little in these, or in any others of the numerous characters of the book. The women folk, Henriette, Silvine, Madame Delaherche, are the most human, and after them the old miser Fouchard and the cowardly Delaherche, whose curiosity is continually getting him into scrapes. There is no lack of dramatic incidents, particularly toward the end, where Silvine stands by and sees the Franc-tireurs cut her Prussian lover's throat, as they would kill a pig, where she wanders over the battle-field after the fight in search of the body of Fouchard's son, and where Jean and Maurice cross the Seine lit up by the burning palaces on either quay. But, as a rule, the reader is carried through well-known historical events, treated broadly, but at the same time superficially. The book may be compared to a panorama of the war, in which there is always some special incident in the foreground, but the interest is rather in the actions of remoter masses. The terrible condition of the defeated army after Sedan affords the author opportunity for one of his revolting pictures of scenes better passed by in silence; but the story of the battle itself and the description of the burning of Paris, though diffuse and too much broken up, contain pages to be remembered. (Cassell Publishing Co.)

OLD DACRES' DARLING, in her girlhood days in the first chapter of Annie Thomas's novel, is Lily Lorne, who is engaged to Walter Lorington, student at Oxford, but jilts him to marry Victor Dacres, son of a country rector. Victor dies on the Continent and Lily comes back to England to live at the rectory and to fascinate nearly every one by her beauty and studied graces, especially John Dacres, aged sixty, Squire of Hindringham Hall. She pays assiduous court to Lady Lorington, whose residence is in the same place, and who is ignorant of the fact that Mrs. Victor Dacres is the mysterious woman to whom her son was once devoted. Walter is engaged to the rector's daughter, Belle, but in spite of himself his old passion for Lily returns, and his love for Belle wanes. Fortunately for Belle, an old suitor of Lily's appears on the scene, Captain Lawrence Blake, a man of superior qualities, and having broken her engagement to Walter, whom she willingly releases, she accepts Captain Blake's attentions. The beautiful adventuress, Lily, plies Uncle John Dacres with flatteries and attentions until he is her abject slave, makes a will leaving all his property to her, and urges her to marry him. A secret meeting between them on the grounds of his estate is interrupted by an accident. "Uncle John," in attempting to gather some water lilies, falls into a pond, and Lily mercilessly watches him sink without offering to come to the rescue. She flies distractedly from the scene and denies all knowledge of the catastrophe, though circumstantial evidence of her presence at the time is brought forward. John Dacres, having been saved by a St. Bernard dog, who is a leading character in the plot, recovers from a long illness to find that Lily has promised to marry Walter Lorington, who refuses to believe the stories told about her. A real and pure affection for Walter is suddenly awakened in the heart of the wretched woman, but the old squire succeeds in compelling his darling to visit his sick-room, and gives her choice of marrying him or of being exposed to public disgrace for her mercenary conduct on the day of the accident. She chooses the former alternative, and weds Squire John, who dies soon after, and returning to Hindringham, the remorseful wife ends her career by throwing herself into the lily pond. (J. B. Lippincott Co.)

FOOTSTEPS OF FATE, by Louis Cooperus, may be described as a faint reflection of Ibsen, qualified by a cross light from Gautier. There is very little evidence of original power. Mr. Robert Van Maaren, having been taken in out of a snow-storm, sponges upon his easy-going friend, Frank Westhove, for board and lodging, clothing and luxuries, until Frank falls in love and takes it into his head to get married. Van Maaren, who has had enough of work and not nearly enough of pleasure, resents this move on the part of his friend as a heartless abandonment of himself, and manages to provoke a quarrel and to break off the match. His perfidy is discovered, and Frank, in an access of fury, kills him. For some reason best known to the author Frank gets off with two years' imprisonment; but his betrothed, who has long been troubled with hallucinations, after his release becomes more and more depressed in spirits. She dreads Frank's violent temper. To end their troubles, the lovers take poison together. The author contrives to fill out his book with speculations about the motives of his characters; he refines upon slight shades of feeling while the subject is supposed to be suffering under violent passion; and he indulges in "word-painting" to a wearisome extent. (D. Appleton & Co.)

SAN SALVADOR, by Mary Agnes Tincker, is a good example of that class of fiction—of which there are many representatives—which aims to show what life might be in a modern Utopia. "San Salvador" is a hidden city, surrounded by impassable mountains, except at one place, to which a torrent can be guided to block the way. Though ruled by a prince descended from the Spanish founder, and though the people were originally criminals, or outcasts, or those who had failed in the world outside, it reaches a high pitch of prosperity, freedom and order, and grows into an ideal Christian community. The story is that of a young woman, Tacita, who, having been born in the city, is taken out by her father, but returns to San Salvador after his death. She marries the ruling prince; and her rival, Iona, loses her life in shutting out Tacita's former lover, who nearly discovers the way into the valley. Miss Tincker excels in description, and the architectural and other wonders of her happy valley furnish her with plenty of occasions for exercising her



talent. The city is, of course, furnished with all modern improvements, including many for which no patent have as yet been granted; and its surroundings include caves and castles, waterfalls and precipices, orange groves and glaciers, rocks and pine forests. (Houghton, Mifflin & Co.)

MISS BAGGS'S SECRETARY, who gives its title to Clara Louise Burnham's new book and his name to its charming heroine in the last chapter, is a delightful creation, and reminds one of those gallant youths of the old comedy, who first do whatever they feel inclined to and then depend on Providence to make it right. In expectation of a legacy, he cuts short his career at West Point; is disappointed of the money, which goes to Miss Lydia Baggs; wins her admiration for his candor and hopefulness; becomes her private secretary, with plenty of leisure to carry on a love affair with an impecunious but beautiful crayon artist, Miss Olive Carlyle, and throws himself and her on the generosity of Miss Baggs, as an earthly Providence, with the most brilliant success. That the Lord of Heaven and earth can send people money, if He wants to, is the maxim of Miss Olive's mother, and may pass for the moral of the book, which is a light and entertaining trifle, very well done, as trifling things ought to be. (Houghton, Mifflin & Co.)

THE "GOVERNOR, AND OTHER STORIES" is by George A. Hibbard, who last year published a somewhat similar collection entitled "Iduna." Mr. Hibbard's style is not a popular one, but it is strong and finished; his descriptive passages are admirable, his analysis of character is close, and he has studied to good purpose many phases of society. We find the Governor less interesting than some of the other characters, and can recall to memory more distinctly Geoffrey Biddulph, the chief figure in "A Matter of Fact." This cold aristocrat and selfish philosopher, who has never become reconciled to the marriage of his daughter to a self-made man, learns by accident that his own wealth long ago disappeared, and that for the luxurious life he has been enjoying for years he is indebted to his despised son-in-law. There is promise in these stories of something greater from the pen of the author, and we expect to see it. (Charles Scribner's Sons.)

A "QUEEN OF CURDS AND CREAM," by Dorothea Gerard, is a story of more than usual merit. Count Eldringen, an impoverished Austrian nobleman, dies suddenly in the village of Glockenau, leaving an only daughter, who to support herself keeps a dairy. An English cousin, Sir Gilbert Neville, hearing of Ulrica's isolated life and brave struggle, corresponds with her, and finally comes to Glockenau to fall in love with his beautiful relative. He has for years been separated from a wife who never cared for him, and when Ulrica discovers the secret of his life, she bids him depart—which he accordingly does—to repair to Vienna, where he perishes, as is supposed, in a burning theatre. The Neville fortune and estates come into Ulrica's possession, and discarding her peasant dress, she goes to England, to reside and to shine in London society, where she receives the rustic title that gives name to the book. Charlotte, Sir Gilbert's wife, on her death-bed caps the climax of her hatred of Ulrica by producing a letter that proves Sir Gilbert to be alive, and renouncing her unlawful possessions, Ulrica returns to Glockenau. Here she finds Sir Gilbert living in her humble home, and all obstacles being removed by Charlotte's death, becomes united to him at last. There is some good descriptive writing in the book, and the character of Father Sepp, the childlike priest, is delightfully drawn. (D. Appleton & Co.)

WINONA, A STORY OF TO-DAY, gives the life history of a Southern girl who develops talents in art and music, and marries Frederick Manning, who proves unworthy of her. She realizes more keenly than ever her mistake on meeting Lawrence De Movil, a Northern man of culture, whose sympathy with her tastes and aspirations is very grateful. Manning commits suicide while under the influence of liquor, and Winona goes to New York to continue her art studies. Here she makes the acquaintance of a wealthy family named Gerade, with whom she lives in the relation of an adopted daughter until Lawrence De Movil, who happens to be Mr. Gerade's nephew, appears and transfers the beautiful Winona to a home of her own. There are many pleasing pen pictures of Southern life and scenery in the book. The conversations of the poor whites and the negroes are remarkably natural, but the gentlemen and ladies exchange ideas in the most stilted fashion. (A. Lovell & Co.)

THAT DAKOTA GIRL is a breezily told novel of Western life, in which John Marion, an uncultured farmer, but one of nature's gentlemen, breaks the engagement between himself and Nitelle M'Jarroe, the heroine, on discovering that she has come to have a deeper love for Lawrence Molnaye, of New York, an old friend of her father. Nitelle strives to remain loyal to Marion, but the latter refuses to bind her to her promise, partly because he loves her too well to see her suffer, and partly because Molnaye, out of regard for both, has devoted himself to the task of solving a mystery that has overhung their families and has brought peculiar sorrow to Marion.

It would be easy to point out certain crudities of style, but we prefer to commend the book in the main. It contains some sound philosophy, not a little wit, and some artistic passages; for instance, the one where Nitelle, fearing that Molnaye is trying to weaken her love for Marion, plucks the prairie asters from her bosom and throws them away, because she is fond of that particular flower, and will not have it remind her of Lawrence. Stella Gilman, the author, should have named the story "That Dakota Man," for John Marion is really the central figure, and his gratitude to Molnaye expresses itself in a way that is truly heroic, and rare even in fiction. Miss Gilman knows how to depict the character of a manly man, and to make her men talk naturally. (United States Book Company.)

A COVENANT WITH THE DEAD, by Clara Lenore is a tale of very mixed family relations and what came of them. We cannot attempt in our limited space to set before the reader all the intricacies of a plot in which a well-meaning old earl's endeavors to secure the continuity of his race lead to an "embarras de richesses" in the way of heirs apparent. It might make a good foundation for a comic opera, but the author seems to take the case in all seriousness. (J. B. Lippincott Co.)

THE SEALED PACKET, by Marion J. Brunowe, is a cleverly contrived story which carries an unexceptionable moral and some delightful pictures of school-life. The mystery surrounding Miss Nita Garland and her sealed packet, which she is not to open until she is of age, serves its purpose as a mystery very well, though it might not stand close examination. It furnishes something to keep alive the reader's curiosity, and which he is pleased, as in duty bound, to find cleared up at the end; but the real merit of the book, which distinguishes it from the majority of its kind, is in its abundant incidents, its lively style, and the high moral tone which the author knows how to sustain without a suggestion of priggishness. We should call it an excellent book for either school or home library. (H. L. Kilner & Co., Philadelphia.)

MR. HAMLIN GARLAND'S "OL' PAP'S FLAXEN" had hardly seen the light ere it was hailed as a classic. It is really an affecting little story, realistic in its plainness, of life in the far West. Flaxen is rescued from death in a Dakota blizzard; as she grows up she is sent to school in Wisconsin by her rescuers, one of whom, Gearheart, hopes in time to marry

her. But she marries in Wisconsin. Gearheart sells out his property and goes to seek a bonanza. Flaxen's husband gambles, leaves her, and is drowned; Gearheart turns up once more, finds her supported by his quondam partner, Anson, and though he has found no bonanza is received as favorably as he deserves. This is the whole of the story. Its charm is in its simple, unaffected manner. As a piece of bookmaking it is very creditable to the Appleton press. (D. Appleton & Co.)

SARACINESCA, a powerful story of Roman patrician life, by F. Marion Crawford, has already been reviewed in our columns. It comes to us again as the latest volume in a new edition of Crawford's novels, and we can only add that it is conceded to be the highest achievement of this versatile author. (Macmillan & Co.)

THE REFLECTIONS OF A MARRIED MAN are reminiscences of the early housekeeping days of "Fred" and "Josephine," his wife, and are the work of Robert Grant. Every young married man will find the volume a most enjoyable and artistic trifle. The bachelor will not quite understand it, yet the man who can read of Fred's mid-summer search in the cedar chest for his gray trousers without surging emotions must be well advanced toward dotage. (Charles Scribner's Sons.)

THE MAN IN POSSESSION, who is made the hero in a novel by "Rita," is Tom Rivers, a patrician with democratic tastes, who temporarily takes the place of a bailiff, obliged to install himself in the kitchen of Cornelius O'Brien, Esq., to collect back taxes. Rivers, who takes the name of Tom Smith, and is somewhat disguised, falls in love with the pretty daughter of the house, Kate, puzzles her decidedly by his intelligence and gentlemanliness, and finally, unknown to her, lends the impecunious descendant of Irish kings enough money to pay his debts and enable him to visit with his daughter at a country house. Here, a vacuous baronet induces Kate to promise to marry him, and Rivers, who is a guest at the same house, bends his energies to prevent her from taking the step, which is, he sees, a sacrifice for her debt-ridden father's sake.

A pretty American widow, Mrs. Lafaye, becomes Kate's devoted friend, and after Rivers has confessed that he and Smith are one, and is overwhelmed with scorn by the high-spirited Irish girl, tries to bridge the gulf between the two young people, whom fate evidently ordains to be one. Another American, Colonel Laurence, who is an old lover of Mrs. Lafaye, and has come across sea to find her, makes the acquaintance of Rivers, and comforts him in his despair, but cannot keep the young man from going to America for a long tour, to heal the wounds incurred during a last hopeless interview with Kate. At length, the baronet, realizing that Kate does not love him, heroically releases her, and a cable despatch from the colonel brings Rivers back by the next steamer, to secure the object of his affections without great effort. Rita's style is vivacious, and holds the attention well. (The Hovenden Company.)

DECEMBER ROSES is the title of a new book by Mrs. Campbell-Praed, who has been favorably known as the author of several admirable novels written in collaboration with Justin McCarthy. This little story is fairly well told, and possesses occasional dramatic force, but it lacks vitality and wholesomeness. The heroine, Eleanor Christian, marries unwisely in her youth, jilting a rugged Scotch lover, Alec Dundas, who had wooed and almost won her while they were neighbors in the Australian Bush.

Designing relatives deceived them both, and twelve years of marital misery ensue. The story opens with the journey of the wronged wife to Lausanne, in Switzerland, where she intends to reside with her only relative pending divorce proceedings in England. The lover of "auld lang syne" manages to cross her path somewhere on the Rhine, and it appears that the canny Scot is going to the same place, where he expects to marry Violet Polhill, a young girl of eighteen. It does not take this ill-starred couple long to realize the truth, and the passion which has been smoldering for twelve years now burns as fiercely as ever. The tender fiancée of eighteen realizes the situation, and dies of a broken heart, and Eleanor Darlow, now a divorcée, is overcome with remorse, and flees to America, where she becomes a successful journalist. Some years later this much-suffering woman meets Dundas on a Hudson River steamboat, learns from him that her husband is dead, and comes at last into rightful possession of the affections of her first lover. (D. Appleton & Co.)

MISCELLANEOUS.

THE LAST WORDS OF THOMAS CARLYLE include a romance never published, entitled "Wotton Reinfred;" an account of a journey in 1851, in company with the Brownings, called "Excursion (Futile Enough) to Paris;" a number of letters from Carlyle to the German author Varnhagen von Ense during the period 1837-57; and a few from Mrs. Carlyle to Amely Böhle, in one of which she denounces Robertson for his stupidity in beginning a letter to one woman (herself) with an apostrophe to the eyes of another. The romance, which was written soon after Carlyle's marriage, is by no means exciting, and the personages in it discourse too profoundly to suit the average taste; but the work is strong, the characters as well as the story are generally taken from life, and the admirer of Carlyle will read the pages with deep satisfaction, finding in them characteristics of style and thought more fully developed in "Sartor Resartus."

One marvels that Carlyle should not have recorded in the notes made in Paris recollections of Mr. and Mrs. Browning. His trip was not made for pleasure, and he seems to have been out of his

element in the gay city, though he met many persons distinguished in letters and politics. He took a liking to Thiers, but detested Guizot, and conceived a hearty contempt for Merimée, especially after hearing him ridicule German authors. The volume is handsomely bound, and contains a striking portrait of Carlyle. (D. Appleton & Co.)

OF BARRACK-ROOM BALLADS, AND OTHER VERSES, by Rudyard Kipling, we say nothing new when we assert the "Ballads" to be excellent of their kind, and the "Other Verses" to be, for the most part, the reverse. Mr. Kipling's prose is not without its ups and downs, but it is of remarkably even quality when compared with his poetry. The satire of the "Departmental Ditties" we do not doubt is deserved; for what administration, East Indian or other, is not open to satire! but it strikes us as boyish, all the same. So, too, do most of the reflections on womankind, in which the "Other Verses" abound; and, somehow, that sort of thing goes better in prose. But never has the British soldier been more happily put into rhyme than in the "Barrack-Room Ballads." "Danny Deever" is almost as gruesome as that masterpiece of the grotesque "The

THE WORLD'S FAIR.

FACTS ABOUT THE ART BUILDING.

THE World's Fair buildings will be dedicated on the 21st of October instead of the 12th, Congress having passed a bill to that effect. October 21st is the exact anniversary of Columbus's landing, allowance being made for the correction in the calendar made by Pope Gregory. The change of date of dedication was made in the interest of chronological accuracy, and also to oblige New York City, which will have a Columbian celebration on October 12th.

THE style of the World's Fair Art Building is of the Ionic of the most refined and classic detail. There will be rich ornamentation of statuary and sculptured friezes.

THE dimensions of the main building itself are 320 feet by 500 feet. The annexes are each to measure 120 x 200 feet in area, and are designed with a view to capability of extension in case there is a demand for an increase in spaces.

THE building is bisected north and south and east and west by four great halls 100 feet wide, 75 feet high, and extending to the full width of the structure in each direction. At the intersection of these halls there is a dome that is 75 feet in diameter and 125 feet high, opening into the halls by great arched openings, which are designed to be 40 feet wide and 60 feet high. On each side are galleries 18 feet wide, and 24 feet high from the main floor. The space on the ground floor designed for the display of sculpture and the gallery will contain the collections of engravings, etchings, architectural drawings and such other features as will be brought to the fair. At regular intervals along the galleries will be placed screens, on which the pictures will be hung, thereby increasing greatly the hanging space of the walls.

THE illumination, naturally, will come from the top through a continuous skylight that will be 60 feet wide. Around the entire building is a continuous series of galleries 36 feet wide, and of lengths varying from 36 to 120 feet. Between these and the central halls in each quarter of the plan are 16 picture galleries 30 feet by 60 feet and 27 feet high. These galleries are all interconnecting, and are lighted with a large cove cornice above the hanging line, so that no shadows will fall upon the pictures. The four grand entrances are placed at the east of the central halls, and project from the four façades. Each portal is protected by a loggia 60 feet wide, 40 feet high and 16 feet deep. This is set off with a richly coffered ceiling. The interior walls of the loggia are treated in polychromatic decorations, and around the upper part runs a frieze eight feet high that is elaborately sculptured in reliefs illustrating the history and the progress of the arts. Above the columns of the great portals is an attic story, against the pilasters of which are placed large figures in full relief. The panels between these figures are ornamented with portrait busts in relief of the ancient masters of art. Between the pavilions of the façade there are open colonnades, and forming, with the north front, three sides of the court or great angle. The central drive through the upper portion of the park forms the fourth side. This court will be laid out with rectangular walks lined with orange trees and plants, and decorated with statues, fountains and architectural monuments. There will be here, too, such reproductions of the historic fragments as can be secured from the museums abroad.

THE main walls of the Art Building will be of solid brick, covered with the combination of lath and plaster, known as "staff."

THEY will be delicately colored and enriched with architectural ornamentation. The roof, floor, galleries and other interior portions will be of iron.

ALL the light will be had through glass skylights in frames of iron or light steel.

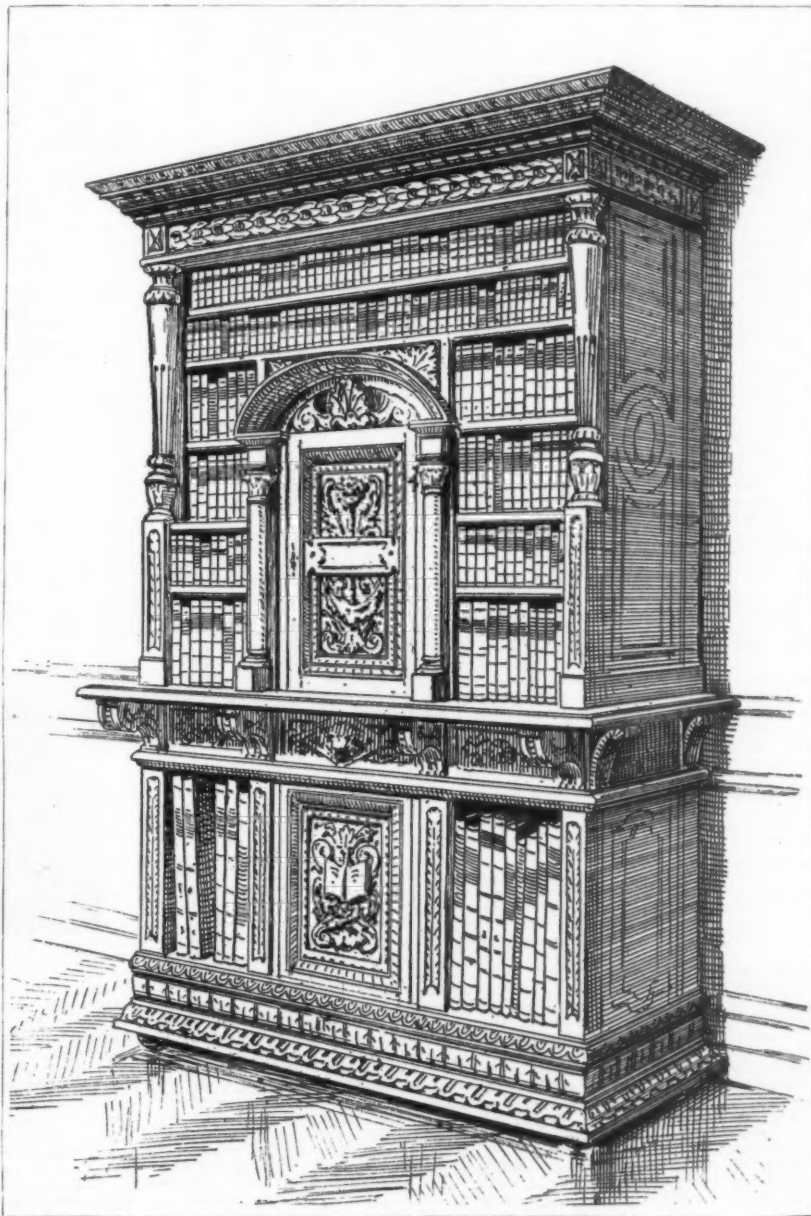
THE site of the building will be at the south side of the improved portion of Jackson Park, and the south front will face directly on the north lagoon. It will be separated from the lagoon by beautiful terraces ornamented with balustrades, and an immense flight of steps will lead down from the main portal to the water's edge. Here will be provided a landing for pleasure boats. The north front will face the wide lawn and the group of buildings devoted to the departments of the States.

THE interior of the Art Building will be divided into spaces, large or small, according to the demand made and the amount to be shown. One of these divisions will be given to each nation, and every national display will be in one collection. That is to say, the painting, sculpture and architecture of England will be in one division, those of France in another and so on through the galleries. The space allotted to America will be the largest.

THE mosaic floor for the Fine Arts Building will cost about \$17,000.

THE cost of the entire structure will be \$600,000.

THERE is likely to be a very fine exhibit of English needlework, both modern and historical, at the Columbian Exposition. Lady Henry Grosvenor and Mrs. Tyssen-Amherst, who are presidents of this section, have arranged for a preliminary exhibition about January or February in London, when the best specimens will be selected and forwarded to Chicago.



DESIGN FOR A CARVED BOOKCASE AND CABINET.

WORKING DRAWINGS OF THE CARVING WILL BE GIVEN IF DESIRED.

Night before Larry was Stretched," "Soldier, Soldier" makes a bold but fit contrast to "The Girl I Left Behind Me;" the other side of Lever's "Bould Sojer Boy" is shown in "The Sons of the Widow," and Lever's wildest is outdone in "Belts." And we must add that the remainder of the volume contains here and there a good thing of quite another sort, such as the graceful little poems "To the Unknown Goddess" and "The Explanation." (United States Book Co.)

TERRA-COTTA ROOFING TILES is the title of a pamphlet published by the Essex Institute of Salem, Mass. Edward S. Morse, Director of the Peabody Academy of Science, and widely known as an authority on pottery, is the author, and his studies relating to the manufacture and use of tiles throughout the world are most instructively set forth in these pages, with admirable illustrations. It is surprising to find how many shapes the tile, which represents in durable form the bark, thatch or stones used by primitive peoples to cover their roofs, has taken. The author predicts a more general use of roofing tiles in this country, especially in those States where wood is becoming scarce and clays are abundant.

WHAT TO DO, a dainty pocket-guide to etiquette, is a companion to "Don't," which had great popularity. The sales of this little volume (D. Appleton & Co.), at the price of 50 cents, promise to be even greater—the first edition was sold in advance of publication. The author, Mrs. Oliver Bell Bunce, has quite caught the spirit of her lamented husband's style in "Don't," and has produced a brochure on good manners perfect of its kind.

TREATMENT OF DESIGNS.

"GOLDEN LOCKS" (COLOR PLATE NO. 1).

To paint this study in oil, first make a careful drawing on the canvas of the outline and features in charcoal. As the



"GOLDEN LOCKS."

pose of the head is a rather difficult one to copy, be sure that the line from forehead to chin is at the correct angle in relation to the shoulders. Two cross lines may be drawn also in charcoal—one from top to bottom, the other from side to side of the canvas—to facilitate this. The colors to be used for the background are bone brown and burnt Sienna, with a little raw umber and yellow ochre in the lighter parts. Paint this first, and then put in the general effect of the hair. Be careful not to exaggerate the reddish tone on the extreme outline where the hair joins the background, which is owing to the overlaying of the colors in printing; but in the painting this must be much less red

and more gray in quality. Paint the hair with yellow ochre, raw umber and white, with light red and a little ivory black added in the shadows. A small amount of light red may be used in the lights also. Do not paint the hair falling over the cheek and eyebrows until the general flesh tint is laid in; and then while the face is still wet drag the soft curls over it. This will prevent the hard look so often seen in painted curly hair. The colors needed for the general flesh tone are white, yellow ochre, vermilion, madder lake, raw umber and a little cobalt, adding light red and a very little ivory black in the shadows. Do not make the shadows under the hair quite so red as seen in the colored plate, especially those on the temples. For the carnation tint in the cheeks use vermilion and rose madder, painted into the local tone while it is wet. Paint the soft blue gray half tints around the nose and mouth with yellow ochre, white cobalt and light red. For the lips use vermilion, white, madder lake and a little raw umber. In the corners make the deepest touches with madder lake and raw umber. The teeth, which are partly in shadow, are soft gray rather than white; for these use white, yellow ochre, a little ivory black and cobalt, with a touch of madder lake.

Do not make the shadows under the eyebrows quite so purplish red in quality as shown in the lithograph; raw umber and madder lake will give the deepest touches needed, and these should be qualified by adding white and yellow ochre for the lighter parts.

In the eyes, the clear blue of the iris is painted with Antwerp blue, white, yellow ochre and madder lake, and raw umber qualified by a little ivory black. Paint the iris with black and burnt Sienna, touching in the high light very delicately at the last. Use raw umber and madder lake for the eyebrows and lashes, adding a little blue in the soft gray tones which unite them with the flesh.

Paint the waist of the dress with raw umber, yellow ochre, Antwerp blue, white and burnt Sienna. In the dark touches of shadow use raw umber and madder lake. The white sleeves are laid in with a general tone of soft gray and the high lights touched in later. Use for these white and yellow ochre, with a little ivory black, cobalt and madder lake. Have the paint of the background fresh when you finish the drapery, so that the edges may be softened together with a dry brush, as a hard outline is most undesirable.

WATER-COLORS.—The best paper for this purpose will be Whatman's rough—medium quality. Stretch the sheet well before beginning to paint, and wash the whole surface over with a large brush dipped in clear water before applying the color. After drawing the outlines carefully with a light pencil, wash in a tone for the background, using Sepia, light red and cobalt; while this is drying put in the hair with yellow ochre, raw umber and light red. Leave the paper clear for the high lights, as no white must be used with transparent washes. In the deepest shadows of the hair mix sepia with light red, and in the half tints wash in soft grays made with lamp black and yellow ochre.



"LILIES OF THE VALLEY."

The colors for the flesh are rose madder, yellow ochre and raw umber, with vermilion in the cheeks and lips added to the rose madder. In the shadows use raw umber, yellow ochre and rose madder, adding a little cobalt and lamp black in the cooler touches, and substituting light red where a warmer tone is needed. The blue iris of the eye is painted with cobalt, raw umber, madder lake, and the dark rich tone of the pupil with lamp black and rose madder. Paint the greenish gray bodice with raw umber, cobalt and yellow ochre, with rose madder added in the cooler tones, and sepia, with blue, yellow ochre and rose madder in the shadows. The sleeves need only a tone for the half tint, with a few darker touches for the shadows, leaving the white paper almost clear for the high lights, with only the faintest wash of lamp black and yellow ochre run over, to give a tone. For water-color effect, the lights on the sleeves should be more crisp and sharply defined than when oil paints are used, and the outlines must not be so much blended throughout.

Let one wash of color dry thoroughly before attempting to paint over it, and if any mistake is to be corrected or erasure made, wet the spot with clear water and remove the color with a piece of clean blotting-paper.

PASTEL.—Sketch in the outlines of the head, being careful to preserve the character. Sketch the hair as a mass, and not as separate curls. Then draw in the body and shoulders.

For the background, you will probably find just the right color in your box. Put the color on by using the wrong side of the

crayon. For the flesh you will need light yellow and pink in the lights, with green grays and brown grays and a little purple in the shadows. For the lips, use vermilion; a touch of this color will also be needed on the cheeks. For the eyes, use blue under a blue gray.

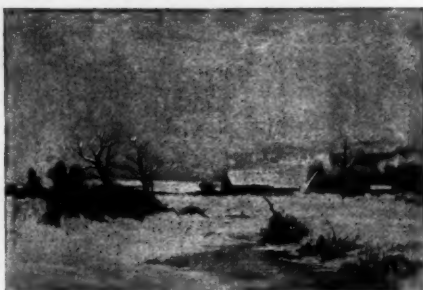
For the hair, Naples yellow or the light shades of cadmium in the lights, and green gray and yellow grays with touches of red for the shadows. For the dress, gray green, with touches of deeper green and a light yellow ochre tint for the lights. For the sleeves, a blue gray and a warm gray will be needed in the shadows; for the highest lights a very light blue gray and a little white over a light shade of light red.

STUDY OF A COW (COLOR PLATE NO. 2).

THE copyist who makes use of working lines to get a correct sketch of this cow will find that an oblong 4x6 will nearly enclose it. The vertical sides will test the outlines, fixing the positions of the neck, head and legs. The lower, horizontal side will show exactly where the feet and nose are to come, and the upper side may be referred to in order that the back be kept at a proper inclination. Those who are much experienced will not find it necessary to draw these four working lines on the plate and on the canvas, but may simply hold up something with a straight edge to show how the outlines compare with vertical or with horizontal lines.

Mr. Hart's outline drawing of this study was given in The Art Amateur last month.

Notice that the shadow of the cow is in a narrow space under the body, showing that the light is high. There is no direct



"WINTER" (11 x 16). BY BRUCE CRANE.

One of the color plates to be given next month

light on the side of the cow toward the observer, excepting on and near the hip bone, where there is enough prominence to bring the surface almost on a plane with the back; this would argue that the light is in the direction of the background rather than the foreground. That it is somewhat in front of the cow may be seen from its touching the forehead and two of the legs as it does. The source of light must thus be kept in mind while laying in shadow and treating color. Burnt umber may first be thinned with turpentine, and used to develop form and show the swell of the principal muscles. The palette for the first painting of the cow and the background may consist of white, yellow ochre, raw umber, burnt umber, burnt Sienna, permanent blue and light red. The last two, with white, will be wanted first in the upper part of the background, and raw umber may be added as it is brought down to blend with the middle distance. The green of the foreground depends upon light cadmium yellow and permanent blue, with raw umber added wherever it takes on an olive tint. The form of the cow will have been sufficiently secured to bring these background tints up around it with soft broken touches—touches that will soften and round off its outlines. While these colors are fresh, the cow is to be painted after the first plate, showing the "unfinished stage." A general warm tint made of yellow ochre, burnt umber, burnt Sienna and a little white may be carried over all the surface, except where white is to be used as a local color; and even there if the white is in shadow, as it is under the body and somewhat on the legs and feet, thin touches of warm color will do no harm. Raw umber and white, with the neutral tints that come from the background, will afterward give sufficient coolness to these parts to represent white in shadow; and the same, with an occasional addition of light cadmium, will qualify the white that is not in shadow. The thin burnt umber that was laid on first will show through the general color to some extent; it may be followed out with more burnt umber, and in the warmest places, with light red and burnt Sienna. A few dark touches will want less warmth, and here permanent blue may be used in connection with the deepest tints. When the general effects of the "unfinished stage" have been satisfactorily obtained, the work may be left to dry and then freshened up with poppy oil before any copying from the second plate is attempted. Now orange cadmium, light red, burnt Sienna and more burnt umber may be used where more brightness and warmth are needed, and any of the colors named for the first palette may be wanted to produce



"THE MILL-POND" (16 x 22). BY KRUSEMAN VAN ELTEN.

One of the color plates to be given in our December number.

adequate strength. Before outlines are looked after again the sky and the meadow must be brought up to the proper tone, and the grassy effects touched in with rather thin color. Although there is no actual line upon which they vanish, there is a vague suggestion of one seen just below the body of the cow. Some outlines will have suffered from being painted around, and it is time for all to be perfected. Those of the head are but slightly

modified, and what a change in its character! The horns and the ear are brought out with more decision, the eye is given its mild, contented expression, and we have an ideal head. The



"PANSIES" (11 x 16). BY VICTOR DANGON.

One of the color plates to be given with our December issue.

bony structure of the rump is made more apparent, and the direct lights are made more effective. The hoofs are rounded, and more firmly set in the grass. All the nice points of the animal must be appreciated in order to make these final touches tell, and yet no part must be overworked.

LILIES OF THE VALLEY (COLOR PLATE NO. 3).

By careful rearrangement, these sprays of leaves and flowers may be drawn nearer together, to form one bunch, and thus make a pretty composition for a painting. If oil-colors are used, a closely woven single primed canvas is best for such small flowers. Make the general tone of the background with white, yellow ochre, raw umber, permanent blue and light red. Add a very little ivory black and light cadmium in the lighter parts at the outer edges, and where the strong shadows are cast beneath the leaves and blossoms use cadmium, madder lake and raw umber, with the local tint already given. The white lilies should be laid in at first in a very high key, to preserve them distinct from the background, and the gray shading inside the blossoms must be kept very warm in quality and delicate in color. Paint the lights with white, toned with the smallest quantity of ivory black and yellow ochre, adding a little rose madder in the warmer parts. For the shadows, use white, yellow ochre, raw umber and madder lake, putting in the little warm touches of color in the centres of each blossom carefully with a fine pointed sable. For these small stamens, mix a little light cadmium, rose madder and white, adding a light red and raw umber in the darker parts. Be careful when drawing the stems not to get them clumsy; use a small sable, and do not be afraid to make the lines distinct at first, for they can always be blended with the background afterward by using a fine flat brush. The colors needed for the green leaves are Antwerp blue, white, cadmium, vermilion and ivory black, substituting madder lake for vermilion in the deeper greens, and adding raw umber and burnt Sienna in the warmest



"JACQUEMINOT ROSES" (11 x 16). BY VICTOR DANGON.

One of the color plates to be given with our January number.

shadows. The pinkish tones, with the pale yellow green of the stems, is made with madder lake, white, cadmium, raw umber and light zinobor green. Use medium and small flat bristle brushes for the general painting.

WATER-COLORS.—Draw the outlines with a finely pointed pencil. Wash in the background with lamp black, yellow ochre and madder lake, adding a touch of permanent blue and a little light red in the shadows. The white blossoms must be indicated with great delicacy against the background, the white paper being left clear for the high lights and the shadows kept light in color, with the warm touches of red and yellow in the centres well observed. Remember that as transparent colors only are used here, no white paint will be required. A slight wash of yellow ochre will tone the paper sufficiently to remove all crudeness. Paint the green leaves with light zinobor green, cadmium and vermilion, qualified with lamp black. In the shadows, use rose madder in place of vermilion, and add a little Prussian blue. The stems may be washed in with yellow ochre, rose madder and raw umber, adding sepia in the shadows, softening the half-tints with a little pure lamp black thinly washed in before the other colors are quite dry. If the lights become accidentally covered with too dark a tone, they can be easily taken out with blotting-paper and a brush dipped in clear water. Be careful to let one wash dry thoroughly before applying the next over it; this will keep the color clean and crisp. To paint the lilies of the valley in opaque colors on silk, satin, wood, etc., for decorative purposes it will be only necessary to add Chinese white to the colors already given. The moist water-colors in tubes are the best for such work.

PANSY DESIGNS.

(Published in The Art Amateur last month.)

We have in these designs an admirable decoration for a mouchoir or glove-case. The wreath repeated three times on a long narrow sachet, with a monogram to fill the centre wreath, would have a charming effect. The designs can be painted or embroidered to suit individual taste. A dainty effect could be produced by tinting with tapestry dyes and outlining with fine gold thread on bolting-cloth. Long and short-stitch also looks well, or outlines only in stem-stitch may be employed. The wreath would also serve for a set of table doilies on fine linen. The natural coloring could be varied on each one, or the set could be worked in white outlined with gold-colored silk, entirely in white, or in white shading into the faintest imaginable lilac tints for the flowers, using only two pale shades of delicate yellow green for the foliage.

POWDER BOXES.

At the left of the supplement page is a semi-conventionalized design, suggestive both of the snowdrop and the English primrose, which admits of two developments of quite opposite effect, as well as monochrome treatment.

First trace the design delicately in India ink, then tint the bowl and cover with pink or blue. Dry thoroughly, then remove the color within the design with the steel eraser. Leave the flowers white and delicately shade the leaves and stems with green. Paint the stamens with mixing yellow and a little touch of green. For monochrome, outline the design with a deeper shade of the same color as the ground, without erasing the color. Second treatment—paint the flowers with silver yellow on the white untinted ground.

Paint the stamens with ochre, mixing yellow and green, and the leaves and stems with green, or the whole design may be treated in monochrome in any desired color on the white ground. In any case, lay the little black squares dotted about on bowl and cover, the bottom of the bowl and the edge of both bowl and cover with gold.

The design at the right would be most daintily carried out in blue and silver. Tint bowl and cover delicately with blue green, and fire. Then trace design in centre of cover, free hand, if you can draw, with pencil or with tracing paper. First treat the surface with a little fat oil wiped off with a cloth wet with turpentine. Outline the whole design with silver, tracing the cobweb effect with a fine tracing brush. Cover the band at the bottom of the bowl solidly with silver. Treat the silver the same as matt gold. Remember that silver is liable to tarnish, and must be rubbed occasionally with a piece of chamois and a little whitening.

If you prefer to leave the box white, use gold in the same manner as the silver for all but the figure in the centre of the cover. Tint the scroll design and the flower-like figure in it with any desired color. Then outline all with gold, and lay the little black, geometrical figures between the centre sections solidly with gold. This can all be done with one firing.

FISH-PLATES AND DISH OF CLOVER DESIGN.

A VERY rich style of decoration may be used for this design in two shades of gold, the disks alone being painted in a rich dark color, such as Pompeian red or crown Derby blue. The flowers must be raised, each petal being formed separately with the raised paste, taking care that where the highest light falls the paste is thickest; this will give the necessary roundness. The stems must also be raised, while the leaves are left flat, the veins and outlines only being in relief. For the blossoms, take Roman gold, known also as matt gold; for the foliage and stems, mix with the gold a like proportion of silver; this gives an exquisite pale green shade, prettier than the prepared green gold, and much more economical, seeing that silver is only half the price of gold. It will much enhance the general effect if the plates and dish are delicately tinted in a transparent color. Almost any shade is equally desirable, so long as it tones with the coloring on the disks. The tint need only be erased from beneath the foliage, where the gold comes in direct contact with the china. Deep red brown gives a beautiful rich Pompeian red painted over two or three times; it should be well dried between each painting. For the royal blue, mix rich blue, old tile blue, crimson lake or ruby red and raven black; this is a valuable receipt for a rich dark blue not very widely known. The color must be thinly painted at first, and must be gone over two or three times until it looks smooth.

This design can also be painted in natural colors if desired, but it will be found somewhat difficult to execute, while the effect will be but poor when compared with the results to be gained by following out the scheme given above.

CANDLESTICK AND SNUFFERS TRAY.

THE candlestick design would be most effectively treated with gold and one color. For delicate tones, light blue, carmine or green, and for deeper, deep blue, violet of iron or gillyflower brown would give satisfactory results.

Trace carefully the principal outlines of the design on the upper section of the top and lower section of the bottom, and also the centres of the conventional flowers on the standard. Treat these with color, the rays about the flowers and the star-like lines in the centres with gold. The other two sections would be most easily and richly treated with feathered gold. Let the narrow band at the top and bottom of the standards be of color, also the tiny bands at the top and bottom on the outer edge of the candlestick. Make the adjoining bands, which are white, as seen in the illustration, of gold, and the white, leaf-like design, which has a raised effect as given, treat in the same manner. The dotted portions may be represented with gold or color according to individual taste. If the work is carefully done, dried thoroughly, then retouched, strengthening the deeper tones and looking well to the gold, that no thin or uncovered spots can be detected, it will require but one firing.

Another even more charming effect for some rooms, would be to tint the candlestick in harmony with its environment and carry out all the dark effects with gold.

The snuffers tray is so purely conventional, that it were better to treat it in monochrome, in color suited to the surrounding objects, with the band on the edge of the tray of the same color and the ornamental design inside with gold. Or tint the tray with any delicate shade of the colors used for grounds. Remember always that at least one fourth of flux should be used in tinting, to insure a good glaze. Then outline the whole design with gold or a darker shade of the same color, the effect heightened by a band of gold on the edge. Raised gold would be richer, but not serviceable for such an object.

ROUND CUSHION AND BORDER.

OUR design of conventionalized flowers in a circular form is very suitable for a round cushion or footstool.

For a cushion, it would be well to use mail cloth, and to render the design in close darning, the stamens being raised by padding under satin stitch. Mail cloth lends itself happily to darning; the texture resembles huckaback towelling, while the finish is silky and similar to Roman satin. The effect would be pretty if worked in dead white on a cream ground, and outlined with gold couched down, or gold-colored rope silk in stem stitch. A cream shade also forms a good ground for any delicate tint that may be preferred to white. The stamens must be worked with gold-colored Roman floss or any other equally rich embroidery silk. For a footstool, the design would be more serviceable carried out in Gobelin stitch on ordinary canvas. This work is known as needlework tapestry, and is somewhat in favor just now. Gobelin stitch proper is worked over two horizontal threads and one perpendicular; all the stitches in each row must lean the same way. If the work is in a frame, therefore, it can be done backward and forward; but if in the hands, the canvas must be turned around for the second and every alternate row, the needle being brought out behind the stitches in the previous row. The ground can be similarly filled in, or any selected material can be basted beneath the canvas, the threads of the canvas being drawn out when the work is completed. This plan would be found very effective also for working

the border given in a style similar to the design under consideration. This border would look well on a small cloth table cover in Gobelin stitch, or worked in outline only for a five-o'clock tea cloth, with the sprays separated and powdered at intervals over the centre part of the cloth. The bordering could easily be joined at the outer edge where it is detached, then buttonholed along the edge and cut out when finished. This plan would also be pretty for a light summer bedspread.

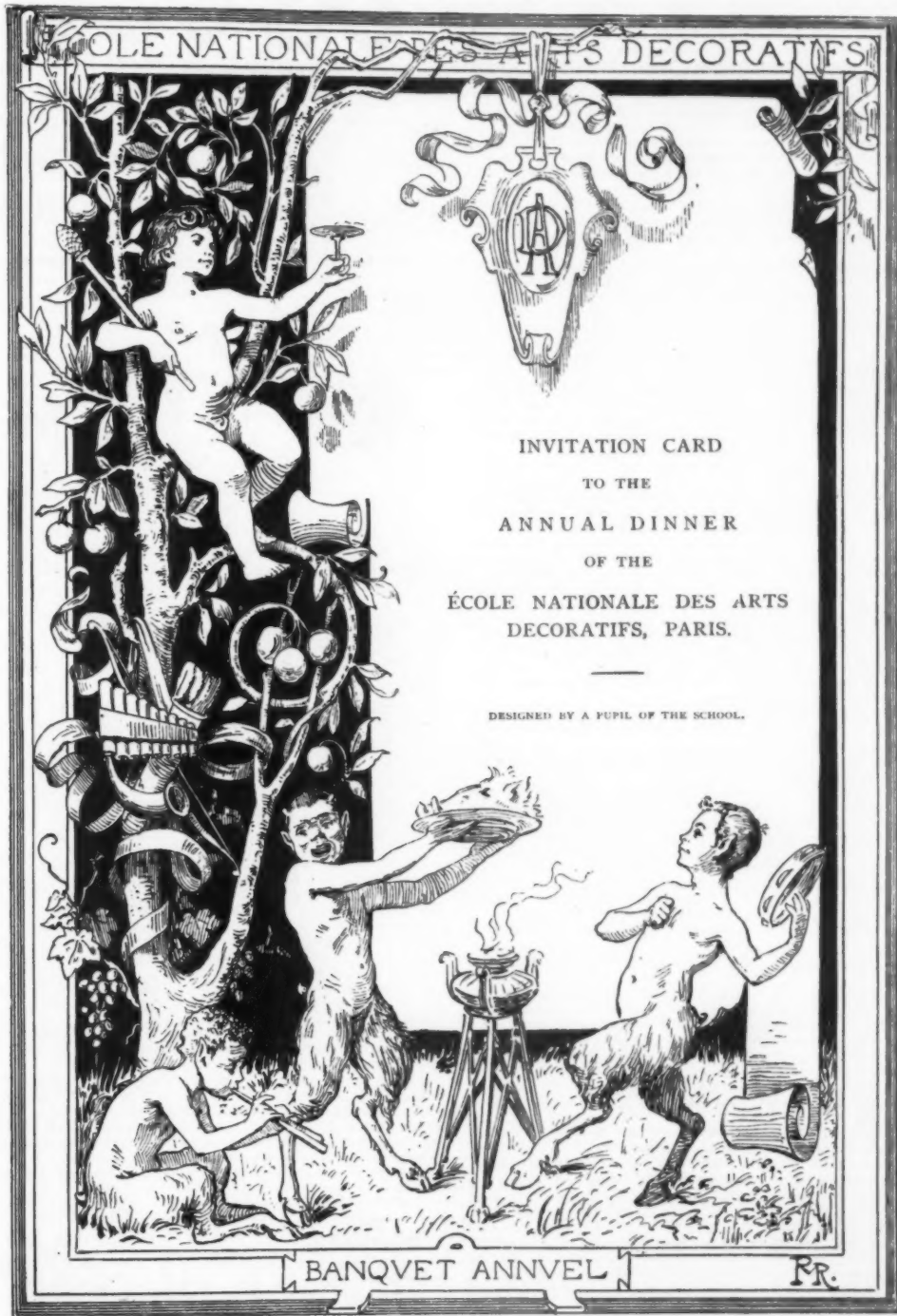
BORDER.

THE wide border in the supplement should only be used in a horizontal position, such as a frieze or dado to a small curtain. For book-shelves the pattern is not sufficiently bold

A THRIVING SOCIETY OF ART STUDENTS.

[FROM all parts of the country we receive requests for suggestions for the formation of clubs for art students. In the following paper, giving the history of one of the most flourishing associations of the kind in the United States, many valuable hints will be found for making such an organization both helpful and entertaining.—Editor of The Art Amateur.]

At the opening of the School of Drawing and Painting, in the Art Museum, Boston, students came from all parts of New England to avail themselves of their first opportunity to gain a preparatory training under good artists. Being an experiment, the school was still without a large part of the aids and incentives to a good art training. The gift of a scholarship in its second year



for a large curtain. On white linen it might serve for the ends of a sideboard cloth or bureau scarf. It would look best worked in outline only with French knots on the stamens of the flowers.

MEDLAR DESIGN FRAME.

FOR the wood-carver, this very interesting growth offers good practice. The leaves are pleasing in form. They are centre ribbed and serrated at the edge, while the body of the leaf is broken by veins which alternately depress or raise the surface. The leaves grow on short thick stalks alternately round the stem, and cluster about the flower or fruit, which grows as a terminal. The chief attraction is centred in the strange nature of its peculiar fruit, the distinctive characteristics of which will be readily seen.

For the frame select a piece of well-seasoned mahogany, cherry or cedar one inch thick. Transfer the design, then saw away the outer edge (instruction in the use of the fret saw was given in the article on wood-carved spoons in the February issue of The Art Amateur). Now remove the background. To do this, chisels or gauges adapted to the exact form of the line to be cut should be selected, fitted to the line, and driven by the mallet into the wood. After the background has been removed, model the whole design. Lastly, saw out the space for the picture. Cut a groove carefully round the back of the opening five-eighths of an inch deep. Smooth the edges with oo sandpaper, and give it two or three coats of shellac varnish. A piece of match board should be sawn the size of the opening. This piece is tacked in the back to keep the glass and picture in place.

was therefore a help of more than ordinary value, placing in the hands of the trustees a much needed capital for their work, and Mr. Ware's appreciation of this aid, expressed to one of the most thoughtful pupils, was the direct inspiration which founded the Boston Art Students' Association.

At the suggestion of Miss Alice Tinkham, a club was formed in 1879, which was to include any pupil of the school, each member to pay annually a fee of one dollar, the total to be used to supply those things the school management was unable to provide, and to continue their membership after leaving the Museum, so securing a yearly increasing number to assist in the work.

Mr. H. Winthrop Pierce was made president; Mr. Leslie Millar, now head of the Pennsylvania School of Art, Philadelphia, secretary; Miss Alice Tinkham, treasurer; and among the members of the first Board of Government were Mr. Charles E. Davis, a shy boy, whose work even then showed poetry and feeling; Mr. Edward E. Simmonds, who, in spite of his bad drawing, impressed teachers and pupils with his undeveloped power, and Mr. Barnard.

The first work accomplished was the establishment of an annual exhibition, held, as were the few social gatherings, in the basement of the Art Museum, at which each member had the right to exhibit one or more pictures, thus securing an opportunity to compare his work with both more advanced and less trained pupils. The election in 1883 of Mr. Holker Abbott as president and Mr. Newton MacKintosh as vice-president introduced a broadening influence, and in the following year came the first public acknowledgment of the Association as an artistic body.

From that time the needs of the Association materially increased, and the Boston Art Club rendered it much assistance by loaning it its gallery for the yearly exhibition, a courtesy

which it still continues. The Crowninshield Studio, on the Museum grounds, which the members had aided the Museum to purchase by a contribution of two hundred dollars, was also opened to them, and the condition the Association then found itself in made it seem advisable to become incorporated on June 1st, 1888, under the name of the Boston Art Students' Association.

A most successful composition class, having the benefit of criticisms from Mrs. Henry Whitman, Mr. Duveneck, Mr. L. M. Gaugengigl, Mr. Joseph De Camp and Mr. Ross Turner, which was formed that season, has been continued since without interruption.

Among the literary ventures of the Association was an illustrated magazine called *The Art Student*, published occasionally after 1882; and another, a little pamphlet called *The Art Student* in Paris, which has proved of much practical benefit, resulted from a reception at which several of the members gave their experiences in Paris, including advice as to methods of living and study.

Later, receptions of a more informal character than those held regularly were instituted, and persons not connected with the Association were invited to them. The result was an increase of friendliness among the members themselves and of outside interest in the aims of the Association.

By the winter of 1890 the requirements of the school deprived the Association of the use of the Crowninshield Studio, but the members were given permission to put up a temporary building on the grounds reserved for the uncompleted wings of the Art Museum, and the endeavor of the next year was chiefly to raise money for this object.

Up to this date only those who had studied in the Museum School were eligible for Association members, but on April 15th the following important amendment was made to the constitution.

"Any persons practising or studying art, or engaged in a profession or industry allied to art, who can present satisfactory examples of their work to the committee on admission, shall be eligible to membership. They can never form more than one third of the active membership of the Association or fill more than one half of the offices of the Board of Government. The committee on admission shall consist of five members, three of which shall have been pupils of the school."

In the spring a double honor was awarded the Association in connection with the Paris scholarship offered to art students of New England by Mr. Chanler. The president and two members of the Association were appointed on the jury, and the prize was taken by Mr. E. C. Potter, one of its members.

The death in August, 1891, of Mr. Otto Grundmann overwhelmed the Association with sorrow, and at a memorial meeting the members voted to call the building for which they were working, the Grundmann Studio, as no memorial could accord more with his helpful nature and devotion to his art.

The Museum School has never provided evening life classes to supplement the regular course, an omission much regretted by those who need such classes for their growth. In 1891 the Association hired a studio on Branch Street, which had originally been a stable, and soon opened a life class for men to meet three evenings a week, and an afternoon class for women. Another class for less advanced women students was soon started. Mr. Louis Kronberg, chairman of the men's life class, volunteered his instruction, and next to Miss Edith Page, to whom the entire scheme of the classes is due, it is largely to his generous exertions that they owe their success.

Lectures to artists engaged in artisan work have been begun. In January, 1892, Mr. Kohler delivered three lectures on photo-mechanical processes before the Society of Arts, and in April and May Mr. J. B. Millet conducted a class on pen-and-ink drawing for process reproduction.

In February the life classes became overcrowded, and the Museum School kindly loaned the Association the lunch room in the Crowninshield Studio for two afternoons a week. In this a portrait practice class for men and women was opened. Later, a class in painting from the nude for professionals only was begun in the studio of Mr. Rice. Among other friends of the Association, whose aid through lectures or informal talks has been generous, must be mentioned Professor Charles Elliott Norton, Professor Fennelosa, Mr. Martin Brimmer and Mr. Ropes.

The constitution of the Association states its object to be fourfold:

First. To supplement the academic training of the Museum School.

Second. To assist its members in their artistic career.

Third. To cultivate a spirit of fraternity among art students.

Fourth. To promote the interests of art in the city of Boston.

The work accomplished has been mainly for the first three aims, but that mapped out for another season includes efforts for this last and broadest object. Under the advice of Mr. Ross Turner, a committee is at work to decorate a school-house in the South Cove, in accordance with the plan adopted in the Phillips School, Salem.

Committees have also been formed to aid Mr. Kohler in making a collection of photographic reproductions of the most valuable prints in the Museum, which could then be handled freely by the students; to form a circulating library of books and photographs on art, of which Mr. Edward Greenleaf is chairman; and to form and maintain a permanent exhibit of water-colors to be changed every two weeks. A committee has also been carefully preparing twenty-four packages of fine photographs of the masterpieces of ancient art, each package under the charge of some artist especially interested in the subject it illustrates. Each photograph is mounted on heavy board and covers, and printed notes are supplied with each package. The collection is circulated among schools and clubs in any direction where reasonable care is insured.

However sound the principles on which a new scheme may be founded, certainly in its experimental stage its success depends on the personality of some one man. In the Association the executive ability of its president, Mr. Holker Abbott, has accomplished much, but more is owed by its members to his interest, sympathy and tact.

ETHEL DAVIS YARNAL.

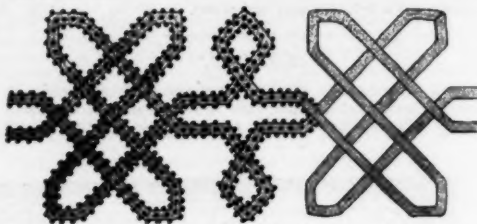
ART IN THE SCHOOL-ROOM.

ABOUT six months ago there was formed in the city of Boston an association of ladies and gentlemen for the purpose of raising funds for the decoration of the public schools with works of art. The movement was begun with great enthusiasm, and has progressed most satisfactorily. The Public School Art League, as it is called, believes that children should have their aesthetic taste cultivated at as early an age as possible, and that the refining and educating effect in the school-room of objects of art cannot be overestimated. We quote from a recent issue of *The Boston Globe* some account of two school-rooms decorated under the direction of Walter Gilman Page and John Lyman Faxon. The first-mentioned room is Number 4 of the English high school.

"This will be known as the Roman room of the classic series. Every object of art which now adorns it, with the exception of the bust of Franklin that stands in the west corner of the room, adorned with silken flags of the State and nation, is Roman, and a reproduction of authentic models.

"The walls of the room have been painted a rich color, mottled Pompeian red, and a strikingly beautiful background for the

statuary. At the rear of the teacher's desk is a cast of Eros, and over the door a figure of the Marble Faun. On the east wall are fine busts of Virgil and Cæsar, with classic brackets supporting them, the design being the same as those in the Vatican. A magnificent photograph of the Temple of Vesta is suspended



SOUTACHE BORDER. FIG. 2.

from the south wall, and its companion-piece is a picture of the Arch of Constantine.

"On the north wall is a photograph of the Colosseum at Rome, representing in the foreground the milestone from which every Roman road radiates.

"Two very excellent photographs, one showing the interior, the other the exterior of the church of St. Peter's at Rome, hang upon the west wall.

"Miss G. E. Bigelow's room in the Rice Primary school has been named the American room, for, with few exceptions, the



SOUTACHE SPRAY. FIG. 1.

works of art are national in character. The walls are tinted a pretty mottled buff color, which is in perfect harmony with the furnishings.

"Here on the east wall above the teacher's desk is a bust of Washington, while the bracket on which it rests is ornamented with a silken State flag and a national flag. The cast of Washington is an exact reproduction of the magnificent piece of statuary made by the renowned French sculptor, Houdon, and which is seen in the National Museum at Paris.

"In the corner of the room to the left is a bas-relief cast of the



SOUTACHE SPRAY. FIG. 3.

'Singing Boys of Della Robbia,' from the original, which is in the Museum of Fine Arts at Florence.

"On the west wall is a beautiful cast by Donatello of the 'Infant St. John,' and opposite a cast by the same sculptor entitled 'The Young Girl.' Portraits of Longfellow, Whittier and Bryant, framed in solid oak, are also seen here, besides a picture

of Pharaoh's horses and a photograph of 'Columbus before the Court of Ferdinand and Isabella,' from Brozik's painting in the Metropolitan Museum, New York.

"It is assured that the work so auspiciously begun will go on until all the school-rooms in Boston have been decorated with artistic productions. Liberal support is promised, since people are convinced that the league is a thoroughly organized and responsible body and that there is nothing personal or selfish in the work.

"No object of art donated to the association or purchased by it can be devoted to any but the use for which it is given, namely, art education in the public schools.

"The board consists of the following ladies and gentlemen: President, Henry Sandham; vice-president, Mrs. Sarah H. Whitman; secretary, John Lyman Faxon; corresponding secretary, Mrs. H. W. Chapin; recording secretary, Walter Gilman Page; treasurer, Spencer W. Richardson. Directors, Ross Turner, Mrs. W. L. Parker, James Mahoney, Miss Harriet Thayer Durgin, Charles Wesley Sanderson."

AT the time of the death of the son of the Prince of Wales, Lady Aberdeen wrote to the London newspapers suggesting that some personal souvenir of the Duke of Clarence, such as a miniature, would form a suitable offering to the young princess. The idea was taken up by about 7500 women, of whom the great majority are working women and girls. The sums sent in ranged from one penny upward, and were accompanied by words showing how spontaneously they were given. Women outside the association desired to join in the gift, and several contributions were sent anonymously. A beautiful Louis XVI. gold snuff-box was bought with the funds thus raised; and on the lid was set an exquisite miniature of the duke, painted by Mr. Edward Taylor, from a photograph.

AT the late examinations for the School of Architecture in the Beaux Arts of Paris there were 25 American students. Of these five were successful—E. R. Denby, Howells, Warren, Peach and Sawyer. Of other foreign nationalities there were 10, and of French students, 30.

THE Royal School of Art Needlework, London, will have an exhibition from the 1st to the 26th of November. Prizes will be given for fans, bent iron work, burnt wood-engraving, repoussé brass and cut and tooled leather. Besides embroideries, there will be paintings, photographs and wood-carvings.

"A MOST minute study of reality combined with the accent of a dream, many reminiscences of the 'quattrocentisti' and at the same time a very personal strain of feeling, a sort of melancholy rapture intense and reserved, something discreet as a confidence, intimate and passionate as a confession—that is what one finds in the art of Mr. Burne-Jones," says *The Athenæum*.

If any one of our readers belongs to a club devoted to the historical and critical study of art, he or she will confer a favor by sending us the address of the secretary.

SOUTACHE EMBROIDERY.

THIS is the latest style of embroidery in England. The work is very easy and is sure to be popular. Soutache embroidery, as its name implies, is done with colored braids of various widths. "These," says *The Queen*, from which we condense the following description, "are very different from those popular years ago for braiding toilet mats, children's frocks and the like. They are quite flat, and about one sixteenth of an inch in width, a wider width, such as that in Fig. 3, measuring only one eighth of an inch across. Similar 'lacet' braids are occasionally used in making certain kinds of lace. The colors are excellent, and, with few exceptions, are guaranteed to bear washing or cleaning perfectly; cottons for using with them can be had to match exactly. The spray in Fig. 1 shows one of the most effective ways of managing the braids. Here they are not sewn on in the usual fashion, but are taken through and through the material. The designs selected are usually of a slight, trailing character, and represent tiny leaves and flowers, so that one stitch of the soutache is sufficient to form one leaf or one ray of a daisy. A large oval-eyed needle is required, and the worker will find it, as a rule, more convenient to bring it out at the tip of the leaf and to return it to the wrong side at the base than to work in the opposite direction. At first, a slight difficulty may be found in the necessity for keeping the braid perfectly flat upon the surface of the material, but the worker will soon discover that if she holds the braid down flat and untwisted under the thumb of the left hand as long as possible when making a stitch, it will slip naturally into place when the stitch is drawn up. These braid stitches should be made first, each one being held down with a stitch of cotton made lengthwise down the middle of the soutache and about half as long. Cotton, either lighter, darker or the same color as the soutache, may be used, according to the effect desired. The stems are put in next, and the centres of flowers, tips of stems, etc., are worked with French knots, generally with shades of yellow.

"The leaves and stems in Fig. 1 are of two shades of green, and the flowers, resembling Michaelmas daisies, are in two shades of grayish blue, with shaded yellow centres. Three stitches of braid are needed for each ray of the flowers; the one in the middle is worked first with the darkest tone of blue, a stitch with the lighter shade being then worked on each side of it. These are rather longer, so that they meet at the top and set beside the darker stitch at the bottom.

"The pattern given in Fig. 2 is worked in quite a different style from the first two, which recall the old china ribbon embroidery. The soutache is wider than that used for the floral designs, and is sewn down upon the foundation in the usual manner, the almost invisible stitches being taken along each edge of the braid.

"A row of French knots is then carried down the middle of the braid, and a similar series is also taken along the material on each side and close to the braid. To get a good effect, the knots should be worked with cotton of a darker shade of the same color as that of the braid, and they should be about an eighth of an inch apart.

"The third example is braiding pure and simple, the finer make of soutache being employed.

"The braid is run on over the outlines of the design with invisible stitches of cotton of the same color. In turning any corners and angles there may be in the pattern, the braid is turned over and caught down with a stitch. The colors can be prettily varied, and any broad, bare spaces there may be in the design are partially covered with French knots or other fancy stitches. Some of the new, washable spangles may well be used for such patterns as these, instead of the knots."

These dainty little braids may be used not only very effectively for tea cloths, sideboard slips, doilies and other household linen, but for children's frocks and upon the cuffs and collars of a blouse or morning dress. The braids need not be confined to linen fabrics. They show equally well upon silk, oatmeal cloth and the many printed materials ladies are fond of covering with embroidery.

It is hardly necessary to add that *The Art Amateur* affords innumerable designs suitable for this pretty and very simple work.

CORRESPONDENCE.

OIL PAINTING QUERIES.

BROUGHTON.—(1) Use turpentine for thinning your paints. This is in itself a quick drier, but you may add a little copal varnish, which will further expedite the drying, and also prevent the colors from looking dull. (2) The moon in your picture may be painted with yellow ochre and white, and the atmosphere about it with yellow ochre, white, black and cobalt. For the upper sky use indigo, black and French ultramarine; indigo, black and Vandyck brown; or indigo glazed with French ultramarine. For the clouds, ivory black and French ultramarine; sepia, brown madder and sepia, and Cologne earth, black and cobalt. (3) Color laid thinly on a dark ground appears colder—i. e., bluer—than its natural hue, whereas a thin coat of color, on a light ground (such as an ordinary canvas), assumes a warmer—i. e., a more orange hue.

E. F.—To paint Maréchal Niel roses, use cadmium white, raw umber and a very little ivory black to lay in a general tone. For the shadows add madder lake and a little cobalt and burnt Sienna to the above colors. Study the reflected lights carefully, using a little light red, vermilion and yellow ochre where more warmth is needed. For the brightest lights use light cadmium and white, toned with a very little raw umber and black. For the leaves, use Antwerp blue, cadmium white, vermilion, raw umber and ivory black, adding burnt Sienna in the shadows.

AMATEUR.—Scumbling is done with opaque colors, and a hazy effect may be given to the distance of a picture, when finished, by scumbling that part over with a warm, gray tone of white, yellow ochre and black. It is considered much better, however, to paint in the effect solidly at once, coming as near nature as possible; then if the whole tone of the picture needs changing, scumbling and glazing may be very valuable.

H. J.—Rose madder is one of the pigments which remain in a fit state to paint with after having been on the palette for many days; others become sticky in a day or two. As soon as they are in this condition they should be thrown away. Colors can be kept moist for some time by putting them in water, but, as a rule, it is not worth while to do this.

M. D. S.—You will find that during the coming season and the year following there will be an abundance of landscapes and marines among our color plates.

VARNISHING PICTURES.

N. O.—Any artist of your acquaintance could be trusted to varnish your picture, as no especial skill is needed. It was a mistake to allow it to hang on your wall so long without a coat of varnish. Two coats may be needed, as the first will probably sink at once into the canvas.

F. B. A.—Do not add linseed oil to varnish to prevent blooming, for if such varnish be applied to a picture which has never been varnished, the glazing, when the picture is cleaned, will all come off with the varnish. When the bloom begins to appear after varnishing, sponge the picture with cold water, wipe it dry with a silk handkerchief and polish by gently rubbing it with a second one. Repeat this at intervals of about a week so long as there is a tendency to blooming. Afterward, to preserve the brilliant polish of the varnish, the picture should be rubbed gently with an old silk handkerchief, and breathed upon, if necessary, where dull places occur, and then rubbed.

HOLLY AND MISTLETOE IN OIL COLORS.

C. F. T., Montreal.—Holly berries are a brilliant deep red, which is very difficult to paint in the ordinary way. We must therefore endeavor to obtain this beautiful color by glazing. Glazing is an old-fashioned manner of painting, which is only resorted to when nothing else will serve its purpose. The process in this case is as follows: First, paint the red berries in a flat tone made with light red, madder lake, white, and a little ivory black, adding burnt Sienna in the shadows. Paint heavily, using a little siccatif de Courtray, if necessary, to dry the colors. Add five drops of French poppy oil to one drop of siccatif always before mixing with the paint, and you will find it will dry very quickly. When the berries are thus laid in or painted, with due regard to light and shade, do not attempt to finish them at once, but proceed to the leaves while the paint is drying. The leaves are a dark rich green, gray in quality, though warmer in the shadows. To paint these leaves use Antwerp blue, white, light cadmium, madder lake, and ivory black for the local tone. In the shadows add burnt Sienna and raw umber.

To finish painting the rich red berries, first ascertain that the underpainting is hard dry; then oil out the whole surface of the berries. Use for this a stiff short flat bristle brush, and into it rub in well some pure French poppy oil. While the oil is still moist, the process of glazing is completed by adding a coating of pure madder lake well mixed with a little French poppy oil. This latter should be well rubbed in with the fingers also if necessary. The glazing of madder lake over the underpainting will give the deep rich red color we desire. While the paint is still dry, paint in brilliant touches of high light made with white, a little yellow ochre, and vermilion.

The shadows must also be deepened with ivory black, a little permanent blue, and burnt Sienna. The berries of mistletoe are a pale greenish yellow, having the texture of wax; the leaves are a light yellowish green qualified by gray. For the berries use cadmium, raw umber, white, a little cobalt or permanent blue, madder lake, and a very little ivory black. In the shadows add burnt Sienna. Paint the green leaves with the colors given for the holly leaves, but you should add more cadmium and raw umber, and also substitute vermilion in the local tone in place of madder lake.



WATER-COLOR QUERIES.

O. E., Portland, Ore.—For a complete outfit of water-color materials for practical work, the following list will suffice: Moist colors, in tubes or pans: silver white, yellow ochre, light red, cadmium, madder lake, rose madder, cobalt, Antwerp blue, permanent blue, light sinober green, vermilion, raw umber, burnt Sienna, lamp-black.

For brushes there will be needed a very large round black or brown-haired brush for putting in flat washes, and three or four round-pointed camel's-hair of assorted sizes, including one very small brush with a slender, firm point for fine drawing, delicate outlines, branches of trees, etc. The best quality of paper, such as Whatman's double elephant, or a finer texture if preferred, can be procured already prepared for use mounted on blocks of any size; 10x12 is a convenient proportion for sketching. A large sheet of thick white blotting-paper and a small tin water bottle will complete a very serviceable outfit for outdoor or studio work. A large China plate makes a good palette for home work, but for sketching outside, a folding slab of white-enamelled tin is more useful.

HERBERT V.—The advice of David Cox, the eminent English water-colorist, may well be borne in mind by one who is anxious to have a sketch agreeable in composition as well as in color. "The prominence of the leading feature—mountain, group of trees, cornfield, or any other object—should be duly supported throughout, the character of the picture derived from it, and every other object introduced subordinate to it, and the attraction of the one should be the attraction of the whole."

TWO SISTERS, Rochester.—Cobalt and light red gives a very good, though rather delicate, gray for the unpainted and weather-stained walls of a wooden house. Cobalt and blue black is another good combination, though very gray in tone. Try light red with a little sepia for the old brick chimney, and use for the smoke issuing therefrom cobalt with a touch of blue black. The rusty hinges on the door may be put in with light red or vermilion and blue black.

J. H., Grand Rapids, Mich., asks us to outline a course of reading on water-color painting, by following which she may be able to judge of the merits of pictures. An excellent and instructive book is Gilbert Hamerton's "The Graphic Arts." In this you will find some chapters on water-color painting which will probably give you knowledge you desire as far as it may be obtained from any book without practical experience.

INTERIOR DECORATION.

M. A. B., Scranton, Pa.—(1) Color of parlor wood-work to match your carpet (showing olive green, golden brown, and fawn tones) should be very light cherry or pale Sienna, if enamel finished. In paper you can use either delicate olive green or buff with glacé finish and flowered pattern. For library, with antique oak furniture, use oak trims to match or have existing trims and doors enamelled in the oak tone and finished with slight polish. Paper library walls in deep golden tan ingrain paper with or without pattern. In your dining-room, with its Eastern rug in reds and blues, you might have the woodwork executed in medium mahogany satin finish, and paper the walls with a leather paper or Japanese canvas in tones generally of pale Indian red. As to ceilings, the parlor could be in ivory white and gold, the library and dining-room in predominating effects of buff and salmon respectively. Bedroom, with moquette carpet in shades of pink, yellow and gray, should be executed in lighter schemes, such as pale shrimp pink, pearl gray, cream, baby blue. (2) Gilding is put on in two ways. If genuine gold leaf is used, the parts to be gilded are painted first with egg size, and the leaf when applied adheres to the size. A very inferior sort of gilding consists in laying on with brush the common leaf bronze mixed with a varnish medium.

F. H., San Francisco.—Ebony is a doleful and disagreeable element if used in the furnishing of a small room. It requires plenty of gilding and rich surroundings. In your new house it would be better to make your mantel and mirror frame over in maple or light enamelled whitewood, putting your ebonyized furniture where they will not be seen in too pronounced contrast with the walls. Distemper the parlor ceiling in a tone of warm gray (ivory white, with a little raw Sienna and umber added), and decorate with a free open design in gold showing bold and simple motifs. Paper or paint walls in effects of pale lavender and rose. Curtains of flowered yellowish cretonne or other stuff. Carpet in rose and delicate green. Furniture coverings in deeper tones of olive, rose, buff, etc. Woods in furniture to be in natural cherry and in enamelled effects. For library trimmed in oak you might find agreeable results from the employment of a

scale of yellowish browns and Venetian red, using the latter on the walls, whether painted or papered, and on the ceiling; and the former in hangings, carpet and upholstery. In bedroom with black-walnut furniture—an intractable wood, by the way, in almost any scheme of decoration—use soft terra cotta and delicate salmon in the colorings, or try warm gray, amber and Nile green.

P. M. E.—To darken a yellow-pine floor without using stain, you may either oil the floor, rubbing it thoroughly in and finishing with some polish; or wash the floor a few times with weak sulphuric acid until it becomes dark enough to bring it into harmony with the oak trim. The floor may be oiled and polished after the acid washes.

CONVENTIONAL CORNER AND SPRAYS.

AMY.—You can work the design given last month on colored or white linen or cotton goods. Four sections placed in a square would make a useful size for a table centre mat, with the star-like form in the middle. The design might be used also for any kind of table-cover, a sideboard cloth, or bureau-cover, the intervals between the corners being filled or not at pleasure by arranging the single sprays to form a border in single or double rows. Bureau-covers are frequently made in colored linens, and the effect is pretty when the color harmonizes well with the silk or linen thread chosen for the needlework. This design is best suited for outlining only, either in rope silk, coarse flax thread—which looks wonderfully like silk, or in washing gold thread. If worked in long and short-stitch the second under row of petals must be omitted to avoid confusing the pattern.

TAPESTRY PAINTING QUERIES.

AN old subscriber asks for directions for painting the picture entitled "The Bunch of Grapes," given in The Art Amateur in June, 1891. Having enlarged the picture to the desired size and transferred it carefully to the tapestry canvas, proceed as to selection of tints much as you would in ordinary oil painting. Thin the colors with turpentine, but do not paint freely with too moist a brush; just drag it lightly over the surface of the texture. It is best to block in the flesh painting with Venetian red, and allow this color to dry well before applying the local flesh tints. For flesh tints take white, scarlet vermilion, possibly a little lemon yellow, rose madder, cobalt and yellow ochre. Indigo mixed with white gives an excellent sky color; this should be merged into rose madder, with white and light cadmium toward the horizon to give a sunset effect. The maiden might be clad in pink, with a pale golden-colored scarf. For the scarf use white, French Naples yellow, raw Sienna and raw umber, treating the dress in the same manner as a wild rose.

ARRAS.—Yes; the beginner is alarmed at first by the tendency of the canvas to draw and shrink when thoroughly wet, so that it cockles in places; but this is of no consequence, as all will come right when the whole surface has been gone over. Never, on any account, wet the canvas before stretching it. If you want to cover a large space with a broad tint—a sky, for instance—lay the frame flat down on a table, and with a large round brush continually dipped in the color scrub away until the canvas is literally soaked, and leave it to dry in this position.

THE FRAMING OF PICTURES.

L. B., Peoria, Ill., has a painting representing a fisherman's daughter wearing a white bonnet, a dull blue-and-yellow striped waist, and a red-and-yellow neck-handkerchief. The background is grayish blue, shading into light gray. The picture has a poor gilt frame, and she has come to the conclusion that it would look better in some other kind of frame.

No picture looks well in an old and tarnished gilt frame. From the description given of the coloring, it would seem that a new gilt frame would suit the painting, especially if it is made with no burnish. A light bronze might be tried with good effect, but nothing dark or heavy should be used. Have a rich moulding, higher at the outer edge and three inches wide.

E. B. F.—Heavy framing for water-colors is favored by the Dutch and French aquarellists, especially those who use strong schemes of color and chiaroscuro. For framing small water-colors, a gold mat of three inches in depth, with an inch strip of polished old oak, is sometimes used with good effect.

LESLIE.—Frame your crayon portrait with a white mat bevelled on the inside edge. For a life-sized head on a stretcher of 17 x 20, allow above the top of the head four inches, and at the side, in front of the eyes, five inches. For a less than life-sized head, use the same proportions in relation to the size of the paper.

FLORAL INITIALS.

S. F. T.—Last month we gave a page of designs for initial letters, eminently suited for painted decorations on bolting cloth, silk or satin for mouchoir or glove sachets, or for blotters and other useful fancy articles. They will serve as motives for treating and forming other letters in the alphabet, albeit almost any of the numerous fancy letters given in back numbers of The Art Amateur may be combined thus with floral adornments.

The treatment can be varied, too, according to the purpose for which the lettering is required. For instance, on leather or linen for blotters, the letters would look particularly well in gold or lustre colors, with a dark outline to accentuate them, the flowers being painted in their natural colors. It may be noted that the pinks afford a wide range to choose from. Gold or lustre colors can be used also with excellent effect on all the fabrics above mentioned. If preferred, the initials may be put in with solid color, which, although not necessarily of a very dark shade, must in all cases be at least two or three shades darker than the local coloring of the flowers. The painting may be executed in oils, water-colors or on bolting cloth with tapestry dyes. The treatment should be broad and simple without much shading, as indicated in the illustrations.



CARVED AND PAINTED COFFER. ITALIAN RENAISSANCE.

(IN THE CLUNY MUSEUM, PARIS.)

CHINA PAINTING QUERIES.

L. L.—(1) There is no royal or mechanical road to success in china painting any more than in any other branch of art. It is, therefore, quite impossible to lay down any exact rules for you to follow in the mixing of your colors. Nature indulges in endless variety of shades, and given certain colors, you must find your own proportions by mixing and making tests. Greens are less changed by firing than almost any of the other colors. For the cool greens of nasturtiums, dark green No. 7, apple green and mixing yellow should give you a desirable scale of shades. You must, of course, add more of the dark green for the shadows and graduate with the other two for your medium and high lights. Dark green No. 7, or duck green, grass green, and mixing yellow could be used for your sweet peas, and if too yellow, a dash of blue green can be added. (2) Clove oil can be substituted for lavender oil with good results. With Lacroix colors, you must use turpentine for painting. Turpentine is the only suitable medium for cleaning your brushes. Alcohol will do it quickly, but burns and injures the brush. Always dip the brushes into fat oil and press them gently with a cloth to a point, and lay them so they will not be bent.

H. H. P.—(1) The only suitable mediums for mixing tube colors are fat oil of turpentine, either Dresden or Lacroix, and a little spirits of turpentine. (2) The Boucher groups given in the June number of *The Art Amateur* cannot be well finished with one firing unless you have great skill and experience in painting; even then it is better to give them two paintings—that is, for monochrome or one color treatment. If you use flesh tints, one of these groups might require several firings, and it would take far more space than can be allowed here to give you the simplest directions. For monochrome, one of the most satisfactory colors is of violet iron and one of the most easily laid. If you wish something more brilliant, deep red brown is a good color; also old blue. Be very exact in the drawing and lay your tints carefully, deepening the shadows for the second firing.

EMILY C.—The colors needed for blackberry leaves, if you want variety of tone, are apple green, brown green, dark shading green, sepia, silver yellow, red brown and ultramarine blue. Use for the new young leaves apple green, and put cool gray lights in some of the larger leaves, tipping them with crimson and warm yellow in places. For the unripe red berries, use first carnation No. 1 and shade with violet of iron. For the purple berries mix purple No. 2 and ultramarine blue. Get the depth of color in the berries by thin paintings, allowing each tint to dry before applying another.

S. D. B.—For painting sweet peas in pink, purple and deep red with mineral paints, take for the pink carnation No. 1 and shade delicately with brown green. For the purple tints mix ultramarine blue and purple No. 2, adding a larger proportion of the purple in the shadows. Purple No. 2 used alone fires a deep rich crimson; the paler shades of it incline to a magenta hue, similar to that so often seen in the red sweet pea; therefore paint thinly to begin with, working up the shadows gradually with the same color till deep enough. For a brick red, take Capucine red and accentuate with deep red brown.

MRS. S. N.—There is no color that is exactly the same tint as carmine when properly fired. Hancock's English pink comes as near to it as anything. Do not use the "grounding tints" for painting. If the color is too strong, dilute with turpentine and use it very lightly; in this manner you can always get a very light shade of a strong color. All painting colors are supposed to be sufficiently fluxed for use when you buy them. If you do not get a good glaze, they are probably underfired. You can only learn these things by experience. If you do not get a good glaze, a little flux might be used.

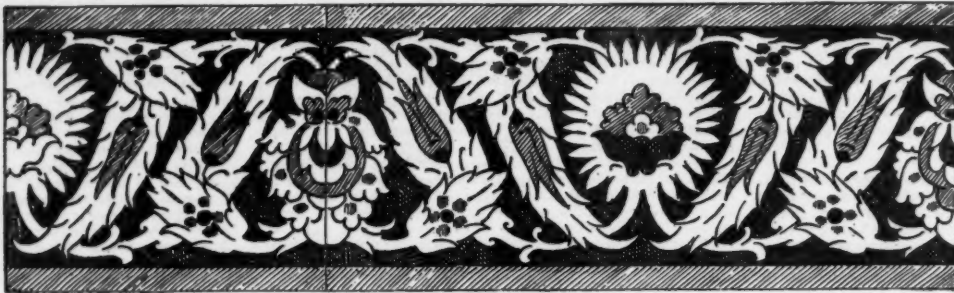
CELIA.—Relief paste can be used over the Royal Worcester colors if they are thoroughly dried first. Flowers and insects can be modelled with relief paste if you have sufficient skill to execute them neatly; but do not think the coloring would be satisfactory. You can tell best by your own experiments. Gold would be more satisfactory. Your tints must always be fired before the gold is worked over them; then use hard or unfluxed gold.

PENSACOLA.—The magnolia grandiflora is too large a flower, we think, to be used for china painting, unless on an article of great size. Paint the blossoms by shading with soft, warm grays, and wash the places where the highest lights appear with a very faint tone of pure yellow or gray in certain parts.

For the local tone of gray use a little ivory black mixed with a very little sky blue. Mixing yellow or jonquil yellow heightened with brown green will serve for painting the centres.

M. D. MCL.—Conventional designs suitable for paste and gold work can be found at the store of M. T. Wynne, 65 East Thirteenth St., New York.

F. H. S., New Bedford.—You can obtain the Dresden

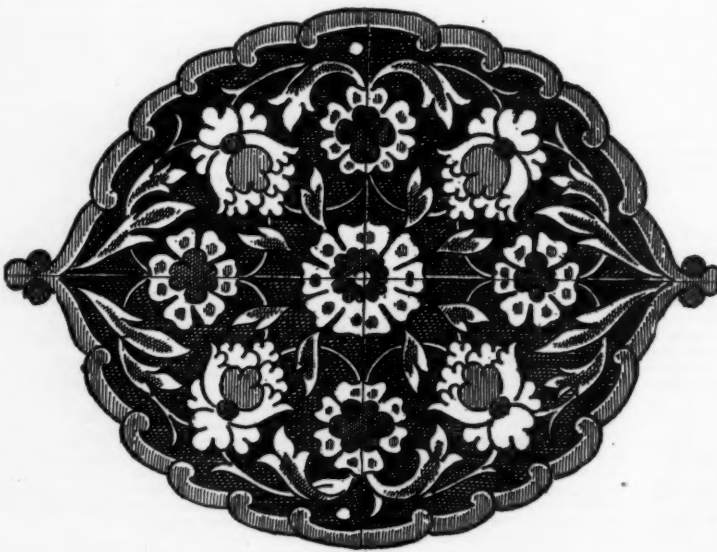


PERSIAN REPEAT BORDER DESIGN FOR NEEDLEWORK OR CHINA PAINTING.

water-colors in pans from J. Marsching & Co., New York. These are the same in color as the paints prepared with oil in tubes, and fire at the same heat. They are moistened with water, like ordinary water-colors.

SUNDRY QUERIES ANSWERED.

CARVER.—You will find the tools advertised in another column. The "parting" or V-shaped tool cuts a groove with a single thrust, but skill and precision in its use are acquired



PERSIAN DESIGN FOR NEEDLEWORK OR CHINA PAINTING.

only after much practice. You should understand that there are two distinct kinds of carving tools—short-handle and short-bladed tools, such as engravers use, and long-handle with long-bladed tools, such as carvers ordinarily use. The former are held in one hand, the left hand being at liberty to steady the work and turn it toward the tool; the latter are held with the right hand and steadied with the left, the work being held in position by a clamp. Each kind has its special uses and advantages.

RUSSELL T.—It is said that a solution of gutta-percha in benzine makes a good coating for the protection of drawings and maps. Charcoal and crayon drawings should be sprayed with the fluid through an atomizer. The benzine evaporates, leaving a thin film on the surface of the picture. The quickest and cheapest way to fix a lead-pencil sketch, as you must know, is to pour on enough milk to cover the sketch, and allow it to remain a few minutes.

C. H. L.—The work on crayon portraiture reviewed in *The Art Amateur* in August contains a chapter on mounting platinum, silver and bromide enlargements. About half the volume is devoted to the coloring of photographs with transparent water-colors.

CHINA PAINTING.

(Continued from page 122.)

COMPETITIVE EXHIBITION AT BUFFALO.

AT the recent competitive exhibition of decorated

china, under the management of Messrs. W. H. Glenny, Sons & Co., at the "Buffalo Exposition," the following prizes were awarded, the judge being our valued contributor, Miss M. B. Alling, whose criticisms we append in each case.

BEST GENERAL EXHIBIT: 1st Prize, \$50, Mrs. C. F. Richert (Buffalo).—"A large and beautiful exhibit doing great credit to the artist. A tête-à-tête set with groups of violets is very dainty. An ice-cream service decorated with pink roses, relieved by enamel, is exceptionally well executed."

2d Prize, \$20, Miss E. A. Dakin (Buffalo).—"This exhibit is purely decorative in its treatment. It comprises a dozen plates, a large dish, several small pieces and a slab of roses, which are worthy of special notice. The workmanship is very good."

ORIGINALITY AND MERIT IN DESIGN: 1st Prize, \$25, Mrs. S. S. Frackelton (Milwaukee).—"The workmanship is very highly commended."

2d Prize, \$10, Miss Ida C. Failing (Denver).—"The raised paste work is remarkably fine on a number of pieces. A little bonbon box showing a view in the Rocky Mountains is especially good. The originality of treatment of the whole exhibit is high."

BEST SINGLE PIECE: Prize, \$15, Mrs. Frackelton.

BEST DOZEN PLATES: Prize, \$15, Mrs. Clara R. Morse (Newtonville, Mass.).—"Shows unusually fine work, both in the use of colors, golds and figures."

BEST DOZEN CUPS: Prize, \$15, T. Marshall Fry (Syracuse, N. Y.).—"A boy of 13.—'Exhibit 42 is very fine; the flowers are exquisitely painted, especially the brush and comb trays, the apple blossoms on one of which are as exquisitely painted as is possible on china. The dozen cups show great delicacy in coloring and in choice of shape.'"

BEST COURSE SET: Prize, \$15, Miss Alice F. Herrick (San Francisco).—"An ice-cream set is especially commended for artistic treatment." Miss Mary Herrick Ross exhibited with Miss Herrick.

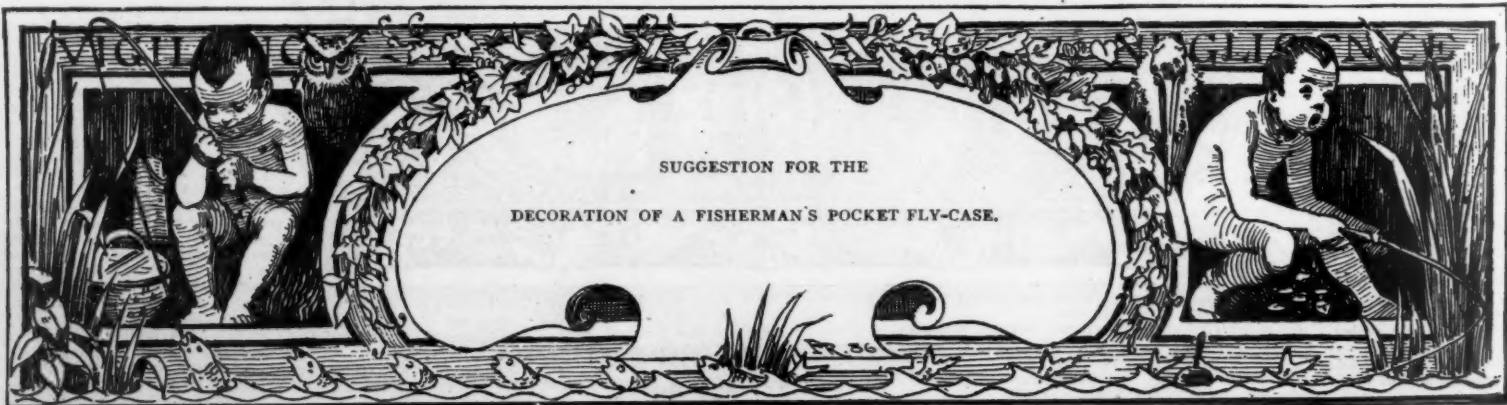
BEST PIECE OF FIGURE WORK: Prize, \$15, Mrs. J. R. Kaley (Albany, N. Y.).

BEST PIECE OF METAL WORK: Prize, \$10, Franz A. Bischoff (Detroit).

BEST PIECE OF RAISED PASTE WORK: Prize, \$10, Miss E. C. Webster (Alden, N. Y.).—"The general work of Exhibit No. 57 is very good. It is especially worthy of mention for its fine raised paste work and delicacy of coloring."

"Through some misunderstanding the exhibit by Mrs. E. A. Dean (Buffalo)—an excellent one—was received too late for competition."

The exhibit by Mrs. Laura A. Fry (Cincinnati) "shows great merit in workmanship, also in choice of colors. Painted by a skilled hand."—That by Miss Jennie L. Dake (Buffalo) shows "good treatment of bronzes; painting of wistaria on chocolate set excellent."—Mrs. Frances P. Hall (New Haven): "Exhibit throughout very good; jug in underglaze blue remarkable for an amateur."—Miss Helen Potter (Buffalo): "Dainty coloring and some very good workmanship."—Mrs. L. A. Mattice (Buffalo): "Soup set well executed and very commendable in arrangement of design."—Mrs. J. W. Milliken (Traverse City, Mich.): "Dozen cups and saucers very dainty and well painted; plates with birds are very good."—Miss Clotilde Garbarino (Chautauqua, N. Y.): "Pretty fish plates and excellent work on game dish."—Miss Elizabeth Keleher (Milwaukee): "A game service with decorations of feathers of American birds, which are remarkably well executed."—Miss Emily V. Barnard (Hartford): "Plaque with very artistic treatment of the lilacs."—Mrs. W. A. Bean (Buffalo) shows "some very fine paintings."—Mrs. E. G. Hubbard (East Aurora, N. Y.): "Cups very dainty and graceful."—Miss Mary A. Phillips (Helena, Mont.): "Originality and excellent work in cups and saucers; figure work on a tobacco jar exceptionally good. This exhibit deserves especial praise."—Miss Louise C. Nick (Erie, Pa.): "Plaques contain some very excellent points."—Miss Austa Reisinger (Franklin, Pa.): "Belleek chocolate jug in white and gold very dainty and graceful in design."—Mrs. J. H. Holmes (Elmira, N. Y.): "Exhibit shows great diversity and much that is commendable."—Miss Fannie A. Burlock (Bridgeport, Conn.): "Very good specimens of metal-work."—Mrs. E. A. Granger: "Much good workmanship and coloring."—Mrs. William M. Butts (Grand Rapids): "Sugar and creamer



especially noticed for the delicacy of the raised paste work, effective design and skillful use of metals."—Miss Anna M. Lyon (Clyde, N. Y.): "Very good workmanship."—Mrs. Anna B. Crane (La Porte, Ind.): "Exquisite painting of lilacs on large vase."—Miss H. W. Peachey (Cincinnati): "Great originality of treatment and conception, especially in small bowl decorated in black and gold."—Mrs. Jennie G. Cushing (Fredonia, N. Y.): "Tray shows merit in choice of color."—Mrs. M. L. Myers (Canton, Ohio): "Large dish harmonious in color and rich in effect."—Mrs. Helen T. Sage (Buffalo): "Plate commended for arrangement of three clusters of flowers; figure painting quite effective."—Mrs. F. A. Miller (Bradford, Pa.): "Commended for originality in conception and good workmanship."—Mrs. Thomas Stoddart (Buffalo): "Large exhibit commended for boldness of touch and coloring; some of the orchids are especially good."—Miss Anna Thompson (Niagara Falls, N. Y.): "Very delicate coloring; tray of magnolias exceedingly well executed."—E. B. Lucas, Ruxton, Md.: "Shows several very effective pieces."—Miss Ida Woodrow (Pontiac, Ill.): "Originality in conception."—Miss Mellona Butterfield (Omaha): "Much delicacy of coloring. A plaque of a sleeping Cupid is very good."—Mrs. David M. Coffin (Indianapolis): "Large collection of excellent effect; excellence of workmanship and coloring in autumn-leaf effects" commended.

Among Buffalo exhibitors not already mentioned were Miss M. A. Edgerton, Miss Ida Stinson, Mrs. G. H. Smith, Miss B. G. Young, Miss Justin, Mrs. J. Tremaine, Miss L. Holst, Mrs. James S. Carey and Miss Laura Shedden.

In her report as judge in the competitive exhibition of china decorators at the recent Buffalo Exposition, Miss M. B. Alling says:

"Certain laws of proportion must always be observed. When a flower or floral design is placed on a ground barely larger than itself it appears crowded and heavy. . . . The direct imitation of real flowers on a surface is not admissible; they should receive conventional treatment—that is, giving the plant or flower the general form and color, but with little attempt at minuteness of detail, light or shade, always bearing in mind that it is to be a decoration, not an imitation. In many cases this rule was also disregarded. When flowers are used on a small scale, that is, very much smaller than the original, nature can be followed out more closely. A good illustration of this rule is to be found in Dresden decoration, as well as on Parian figures. When Watteau, rococo or geometrical designs are used as frames or panels for flowers, either large or small, a close imitation of nature is permissible. It was in accordance with this rule that the dish and plates decorated with violets was awarded the prize for the best course set, although there were a number of course sets that were very artistic and worthy of high praise.

"It may appear strange to you that two prizes were awarded to one exhibit, but in the case of No. 54 [Mrs. S. S. Frackelton], it was perfectly justifiable for the following reasons: It certainly shows originality in arrangement as well as the use of colors, while the 'Grandfather's Lady Loves' dish displays such exquisite workmanship in miniature painting and harmonious blending of colors that to my mind it deserved the prize for the best single piece."

Miss Alling speaks warmly of the interest shown in the exhibition by Mr. Robinson, manager of the Buffalo Exposition, and of the generous co-operation of Messrs. W. H. Glenn, Sons & Co., but for whom it would not have taken place.

NEW YORK ARTISTS IN CHICAGO.

THE Chicago Society of Artists, as we go to press, is arranging for an informal reception in The Athenaeum building—"pipes and beer"—in honor of the visiting artists engaged in decorating the buildings of the World's Fair. The Chicago Times says:

"E. H. Blashfield expects to show his 'Angel with the Flaming Sword,' which attracted the attention of all the New York art critics in last spring's exhibition of the Society of American Artists. Robert Reid will send a study of sunlight and shadow called 'The Letter,' which appeared in the same exhibition. Edward Emerson Simmons has promised 'Early Moonlight,' a marine. Walter Shirlaw will exhibit his 'Washerwomen of Florence,' owned by Mr. J. W. Ellsworth. Carroll Beckwith also relies upon procuring one of his works owned by a Chicago amateur, and F. D. Millet will obtain one now in the possession of Benjamin Altman of New York. Alden Weir will contribute a painting called 'The Open Book,' and Elihu Vedder a drawing. George Maynard, C. Y. Turner and C. S. Reinhart will undoubtedly send work worthy of their high reputations. Altogether the small exhibition will be one of the most interesting ever held in Chicago.

"The sculptor Olin Warner is the latest addition to the art colony at Woodlawn. He is to model for the decoration of the fine arts building large medallion portraits of Michael Angelo, Titian, Rembrandt and Raphael."

THE ART STUDENT is the name of a neatly printed little publication devoted entirely to the subject of drawing. Its editor and publisher is Mr. Ernest Knauff, who says: "The apology for the existence of this journal is that the editor began a series of papers upon the subject of 'Pen Drawing for Photograph Engraving' and 'Free Hand Drawing' in The Art Amateur,

which the editor of that journal has seen fit to discontinue." This is not quite accurate; the series of articles on "Pen Drawing" by Mr. Knauff we supposed was completed. They were very interesting, and we shall republish them soon in book form. We shall begin almost immediately a new series, by another writer, on the same subject, which we hope to make equally interesting. As a supplement, The Art Student gives the lithograph of a crayon drawing of a group of simple objects of still life, by Mr. W. J. Baer. Mr. Knauff says that his paper "will make no bids for popular favor; neither colored illustrations nor 'working drawings' will be given. It is intended merely to be a series of suggestions on the study of drawing at home." Certainly a modest enough programme. We wish Mr. Knauff abundant success in his venture.

A LOAN Exhibition of representative works by American artists will be held at the time of the Columbian celebration in New York, and at the Academy of Design. The galleries will be open from October 7th to October 17th. The Sub-Committee on Art of the Committee of One Hundred appointed by the mayor is endeavoring to make this exhibition of the greatest possible excellence. The circular issued by them reached us too late for notice in our September number, and by the time The Art Amateur for October is published it will be too late for any of our readers to contribute.

HENRY GRAVES, the London printseller and publisher who died lately, made a large fortune out of the prints he issued after pictures by Landseer and others. He paid Sir Edwin for copyrights alone more than £50,000 and other large sums of money for copyrights of engravings by S. Cousins, T. Landseer, J. H. Watt, C. G. Lewis, J. H. Robinson, R. Graves and J. Burnet. In this way he published "The Monarch of the Glen," "A Midsummer Night's Dream," "Piper and Nutcracker," and "An Otter Hunt." Another bold and fortunate venture was his plate of Frith's "Railway Station," which was commissioned by Mr. Flatou, but before the plates were finished sold to Graves for £20,000. Many of the earlier works of Sir John Millais were engraved for him, including "The Order of Release" and "The Minuet," by S. Cousins, "Ophelia," "Asleep," "Awake," "The First Sermon" and "The Second Sermon." Mr. Graves was one of the founders of the magazine now entitled The Art Journal, and originally known as The Art-Union, which he published for several years; he was likewise one of the original proprietors of The Illustrated London News.

NOVELTIES IN SILVER AND CHINA.

At the Gorham Manufacturing Company's show-rooms on Broadway and Nineteenth Street, among the new designs that are shown richly wrought sets in repoussé silver predominate. The shapes do not vary much from the old standards, but the designs are, if anything, more elaborate, and the tooling more artistic. A silver tea-set, whose several pieces are almost completely covered with floral decoration in relief, has what few open spaces that are left wrought to a "matt" texture with a very fine tool, the separate marks of which are hardly visible without a magnifying glass. The most fashionable flowers, as for some seasons past, are roses and chrysanthemums. When conventional ornament is used, as in the borders of trays and salvers, the rococo style reigns supreme. There is, however, a tendency to simplify its forms and to omit naturalistic detail, instead of foliated branches and shells using simple mouldings or bands disposed in free curves. This is particularly noticeable in the silver mountings of pieces of Rookwood pottery. The silver is electro-deposited on the piece to be decorated, and therefore follows its shape mechanically. The spaces which are not to be covered with the metal are stopped out before the piece is put in the bath, and the ornamental effect depends entirely on this part of the process. The effect produced is that of elaborate open work, in some cases like that of Venetian lace; but, as a rule, it is very little helped by chasing. In some exceptional pieces, however, the design is made to include natural forms, as of seaweed and shell-fish, and to make these sufficiently distinct the work of the chaser has to be extensively made use of. These pieces are naturally much more costly than the plainer sort. Open-work deposits on glassware are also shown, in claret-jugs, vases, cruets, etc. The effect is singularly rich and beautiful. "Loving cups" in red and white glass, cut and engraved, and silver mounted, with two solid silver handles, are the newest things in this line of work.

A combination of electro-deposited open-work and hand-wrought mountings in relief is shown in a very pretty coffee-set of cream-colored French porcelain. In this case the cups were first coated with silver in a lace-like pattern, and then fitted with solid bases, handles and rims, elaborately chased. The coffee-pot and tray are of solid silver, of Persian shape, but covered with naturalistic floral ornament.

An old fashion which has been revived of late years is that of fitting gold-plated spoons, knives and forks with handles of Dresden china. Shapes, colors and decorations are copied from last century examples. More originality is shown in the use of enamels, especially in articles of jewelry, which are very pretty, and, considering their merit, very cheap. An ingenious though not very artistic application of enamels is made on cigar-cases, match-safes and the like small objects, the use of which is denoted not by lettering, but by an adaptation of the signals used by merchant vessels to signify the nature of their cargo. A useful

addition to a lady's work-box is a small silver wheel which bears at the extremity of its spokes a number of spools of silk of various colors.

The Gorham Company has lately begun (in connection with its ecclesiastical department) to undertake the casting of artistic bronzes. A head of an old woman, modelled by the sculptor J. Massey Rhind, and Hartley's excellent portrait bust of the actor, John Gilbert, are very pleasing examples of the work turned out by their Providence foundry.

THE chiselled ware by Miss Sears of the Ceramic Art Company of Trenton, N. J., which is shown at Davis Collamore & Co.'s warerooms, 151 Fifth Avenue, deserves more than a passing notice for its ingeniously fanciful designs and very artistic execution. The work is done while the clay is still moist, but with carving tools instead of modelling tools. The forms are first incised with the point of the graver, and the background is then wholly or partly cut away, and the ornament finished in relief. A considerably greater sharpness of line and precision of touch is rendered possible by thus carving the clay instead of modelling it, but it need hardly be pointed out that to take advantage of this gain requires uncommon skill on the part of the worker. The design must be well thought out to begin with, and every touch must be given with firmness and decision. Now we cannot say that we admire work which is firmly and decidedly wrong, and we would therefore advise beginners not to try this new mode of decoration. They should keep to methods which will allow them to retrieve their mistakes and to progress little by little. But those who have a good knowledge of drawing and who have already had some practice in carving in wood or stone or ivory might attempt the new art with advantage. Work produced by it looks particularly well by transmitted light, and it is remarkably suitable for shades and globes for electric lighting. One of the examples shown at Davis Collamore & Co.'s is a vase decorated with flowers from which little winged figures of children are escaping. The figures and flowers are in high relief, the stems and leaves of the plants merely incised. The piece is a work of true art, and whoever is so happy as to secure it may rest sure that he will not tire of it in months or years.

The Ceramic Art Company also produces painted porcelain, which is notable for its peculiar creamy ground, something like that of Satsuma faience. The decoration, however, is mostly small sprays of flowers, rosebuds and the like painted over the glaze. Hand-mirrors and other toilet articles, pincushions and jewel-boxes are made in this ware. The company also produces a very good imitation of the shell-like glaze of the Belleek porcelain, and—if we may be allowed the expression—imported Bohemian glass with gold and enamels.

THE principal imported novelties of the season are to be seen at Gilman-Collamore & Co.'s, Thirtieth Street and Fifth Avenue. A little masterpiece of engraved and enamelled crystal glass is painted with miniatures of sea-gods and goddesses. There is Venetian blown glass in all forms and every style of decoration. In porcelain for table use white and gold is again giving way to a liberal use of color, and all the well-known Sevres enamels—bleu du roi, bleu turquoise, rose Du Barry—have resumed their reign and surround as formerly little vignettes after the manner of Watteau and medallions with bunches of flowers. A set painted by Boullemier is valued at \$400. A set specially fabricated in bleu du roi, without figures, but with the initials of the owner and bouquets of flowers framed with heavy gold arabesques of the Empire style has cost \$180. The firm has begun to turn its attention to antiques, and shows a remarkable collection of ivories, including Japanese netsukes and carved elephants' tusks, and a magnificent ornamental dish formed of many pieces of ivory, and representing a banquet of the gods. This last is seventeenth-century Italian work. Some fine pieces of old Satsuma and of old blue and white porcelain are also to be seen there.

THE "NEW" AUTUMN COLORS.

THE "new" colors for the fall, from Paris, indicate that the modistes have gone to nature this year for their palette. The colors suggest all the gorgeousness of autumn. "Salamonbo" is a rich bright red; "Eminence," a regal-looking purple. "Cerisette" suggests the brilliant red of cherries, and "Coquelicot," the gorgeous red of the field poppy. "Roi," "Pavoine" and "Francois I." are three other reds. A particularly aggressive red is "Santal." "Florence" is a lilac with a vigorous scarlet admixture. "Trianon" is a faded type of "vieux-rose." There are various shades of brown and yellow. "Pygmalion" is a kind of golden brown; "Diavolo," a bright cinnamon. A beautiful otter color is called "Loutre," and "Paradis" is the title of a brilliant yellow.

The Queen, from which we extract this information, says: "All tones of brown are likely to prevail, and in conjunction with a new apple green of a very pale shade, known as 'Angélique,' it will be one of the favorite styles of the autumn. Another green of a moss-like hue is known as 'Varech,' and 'Aloes' is an almost indescribable verdant, not altogether unlike chartreuse. A beautiful blue is 'Iolande,' and perhaps of all the shades mentioned this will prove the most generally becoming. In gray there are several new 'nuances'; one of the silvery kind proclaims itself as 'Argent,' and two others, slightly more lead-like, are 'Nickel' and 'Platina.'"



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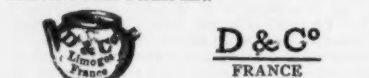
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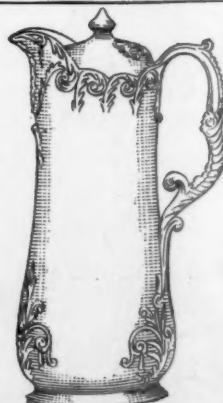
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